

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Dear Edith:

How very kind of you to think of me and send me this parcel of your dresses. It is pleasant to know that you have not forgotten me and thought of me in this fine and generous manner.

Your dresses fit me perfectly and so I can just slip into them without having to put a stitch to them. It could not be better if I had it made to order. I will think of you often when I get into those cozy woolen ones. With the climate we have here we wear light woolnes all year round. So thank you very much.

I wonder if Michael told you that I have heard you over the radio. I mentioned it to him in a letter soon after I listened to you and asked him to tell you that. I even thought I would write to you but believe it or not I could not think of your adress. So I let it go. Now I will tell you that you sounded wonderful. Just like you and the voice came through clearly and strongly. You must have a good mycrophone voice. It was on one of those programs Image Russia and you were telling about the art in that U.S. S. R. I was only sorry that Bob Concidine had you on the air for such a short time. But of course they were covering a lot of ground. Not too well, I think in many cases, but well enough to have some idea about the country. Especially for those that know nothing of it.

It has been years since I have seen you or heard you so it was quite a pleasure and interesting. I believe the last time I saw you was the year we returned from California when we were here on our first trip. But though this will make 12 years now, you sounded just like than and your voice carried very well.

I hope this finds you well and in fine spritit. Best wishes from yours
sincerely

Regina.

* May 20th, 1959.

ENCYCLOPAEDIA BRITANNICA
342 MADISON AVENUE
SUITE 702
NEW YORK 17, N.Y.

WILLIAM BENTON
PUBLISHER & CHAIRMAN

May 20, 1959

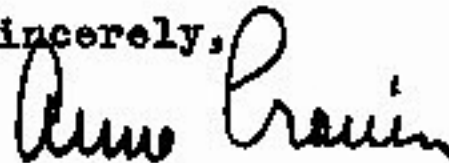
Mrs. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I enclose Senator Benton's check to your order for
\$3500. in payment for Walt Kuhn's "Clown - 1925",
which you delivered to him at Southport, Connecticut.

Many thanks.

Sincerely,



Office of
William Benton

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THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, N. Y.
Telephone, KEYnes 2-5000

May 20

Dear Edith,

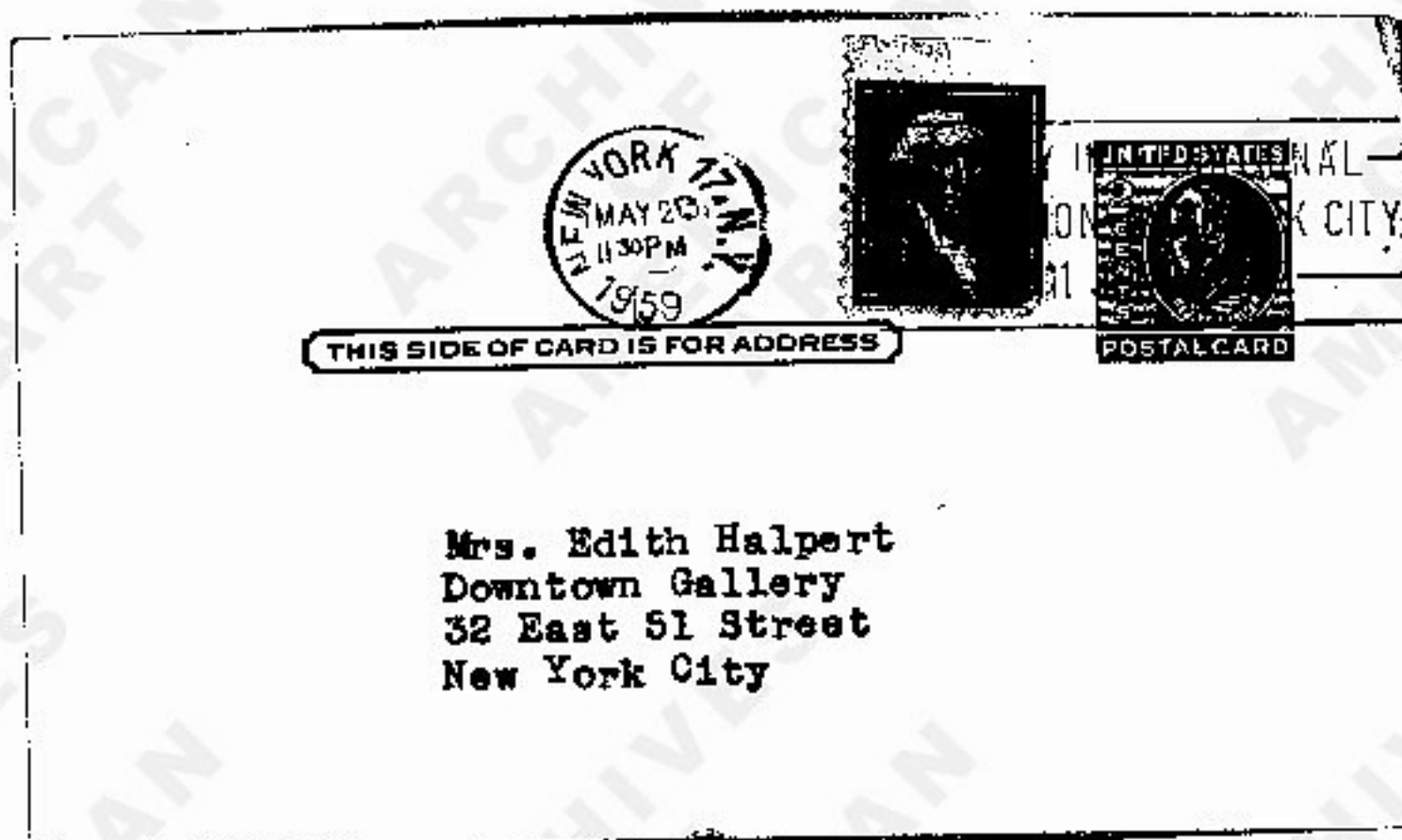
Many thanks for sending on to me the communication from Gerngross and their list of galleries. It is useful information to have - I don't think too devastating in the over-all picture.

Do let me have some photos please of your work, and let me know if there is anything you wish me to work on or see you about before you go off for the summer.

Again thank you.

Betty Chamberlain

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BUCKNELL UNIVERSITY

LEWISBURG, PENNSYLVANIA

May 20, 1959

PURCHASING DEPARTMENT

MB

The Downtown Gallery
32 East 51 Street
New York, New York

Gentlemen:

We are unable to locate invoices covering the balance due of \$80.00, which you show on your statement of May 1, 1959, addressed to Bucknell University.

Please send to the attention of the writer itemized duplicate invoices covering this balance in order that they may be placed in line for payment.

Very truly yours,

BUCKNELL UNIVERSITY

Carl J. Geiser

Carl J. Geiser
Purchasing Agent

CJG/lb

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Leo S. Guthman

May 20, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

The Rubin Tam picture was received Monday--very fast service.

Enjoyed being with you in New York. Looking forward to my next visit.

Enclosed find my check in payment for the two pictures.
I wonder if you have photographs of them, so I can put them in my own record book.

Best regards to Natalie, and of course my very warmest to yourself.

Fondly



2629 South Dearborn Street
Chicago 16, Illinois
Enc:

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May 20, 1959

Mr. Frank Kinnicutt
15 Larch Road
Cambridge, Massachusetts

Dear Mr. Kinnicutt:

The Demuth watercolor was finally delivered to us about ten days ago but I have been away a good part of the time subsequently.

I found a letter to you dated January 30th which covers the Demuth situation completely. Thus, if the \$600-figure is satisfactory, please advise me and I shall send you a check for that amount.

I, too, was very pleased that you acquired the very handsome Dove watercolor.

I hope to see you before the gallery closes for the summer at the end of June.

Sincerely yours,

RM:pb

MUSEUM OF ART OF OGUNQUIT
SHORE ROAD
OGUNQUIT, MAINE

May 20, 1959

Dear Edith,

After writing you yesterday, it occurred to me that, not having shown Miles Spencer since '53, this would be a good year to add two of his to the "Americans of Our Times" show, if you have a couple available.

Yours —
Miles

'57 + '58 were "Willard years" — looks like '59 is "Downtown Year."

Dear Edith - A personal note
not for the files. While on
the subject of "Distinguished
Air" etcetera, Lois is once
more expecting the patten
of two more little feet;
and I may add, mad
as hell and ready to
shoot me.

I maintain that it is
after all all good clean
fun so why make such
a fuss over something
that occurs constantly all
over the animal Kingdom.
How would you like to be
gone another? Yours -
Mike.

Henry Starker 7/20/59

THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY



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FRANKLIN CONKLIN, JR., *President*
WILLIAM A. HUGHES, *Vice-President*
MRS. JOHN R. HADDIN, *Vice-President*
MRS. GEORGE BAKER, *Vice-President*
LEONARD DREYFUS, *Treasurer*
KATHERINE COFFEY, *Secretary and Director*
MRS. MILDRED BAKER, *Asst. Secretary and Assoc. Director*
TELEPHONE: MITCHELL 2-0011

May 20, 1959

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

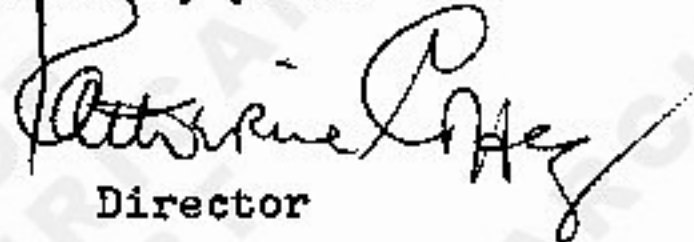
Thank you very much for your recent letter concerning the Max Weber show.

Mr. William Gerdtz of our staff is in charge of this exhibition and has been working very closely with Mr. Weber. We have been discussing the choice of works with the artist so that there will be complete agreement between both parties as to the items included in the exhibition. Mr. Gerdtz, I know, plans to visit you soon to discuss the show.

Again, we greatly appreciate your offer of assistance.

With my regards,

Sincerely yours


Director

:lc

1909 : 50th Anniversary Year
1959

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May 20, 1959

Mrs. Irving S. Ribicoff
58 Scarborough Street
Hartford, Connecticut

Dear Helice:

In referring to our records, I find that the three Dove water-colors were consigned to you, but I am pretty sure that two of these were forwarded to the Wadsworth Atheneum. However, I do not know which two and therefore no consignment invoice has been forwarded to the museum.

Will you be a good girl and give me the information, so that I can have our records straight?

It was so nice seeing you again and I enjoyed meeting your husband. Perhaps I can inveigle you to pay me a visit in Newton where I expect to be a good part of the summer.

My best regards,

Sincerely yours,

Joseph

Dear Edith,

I'm downright obsessed by the idea of a book about the gallery — it ought to be done, and the timing, at the peak of interest in American art, seems to me just about perfect. I don't think I can write it. Nor Coates either. But the closest I can think of, in style, would be one of the best of the earlier vintage

of New Yorker profile writers - provided any
of them had had a knowledge of and
interest in art.

What I could do would be to "research" it -
and how I'd love it.

Whether or not you were serious when
you tossed the idea in my direction the other
day, I am! Whoever does it, it should be
done.

Jane tells me that "progress" in the
shape of hideous architectural monstrosities
and probably a rash of banks and
businesses is threatening your building.
It's a cruel blow for her - and will be
for all of us if you get thrown out too.

Sincerely,
Deborah -

May 20.

May 21, 1960

Mrs. Katherine Koh, Curator of Painting and Sculpture
Mr. Frederick A. Sweet, Curator of American Painting and Sculpture
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Katherine and Fred:

I am sending you this joint letter in reply to yours of the 15th.

The address of David Harris is 222 Fifth Avenue, New York, N. Y.

Also, you may have my "Anger" if you wish. Frankly, I would much prefer to see Blake represented with a later example and in his major medium of tempera. On the other hand, you may have invited additional examples which may have taken care of both the date and medium. I notice that each artist was to be represented by three to five examples.

Incidentally, are any of the other painters and sculptors whose names are listed below included in the show? (The two additional artists on our roster are C. S. Price and Bessie.)

The reason I am harping you with these questions is that an avalanche of exhibitions, both in the U.S.A. and abroad, are being planned by museums, the State Department, etc., and in most instances the institutions come here for our help and I should not like to recommend specific examples which you may have in mind. I am referring not only to our own stock but to objects owned by collectors and institutions, photographs of which we offer as suggestions.

And so, my very best regards.

Sincerely yours,

RM:ph
Enclosure

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May 21, 1959

Mrs. Edith Gregor Halpert,
 Downtown Gallery,
 32 East 51 Street,
 New York 22, N.Y.

Dear Mrs. Halpert:

I am free any time during the week of June 8 to meet with you and Harold Milch. If that is not convenient and you prefer it earlier, I could make it sometime on Wednesday, June 3 or Friday, June 5. If this doesn't work, we could make it the week of the fifteenth of June, unless that is too late for you. Tuesdays and Thursdays are out, from noon on, but if I know in advance I am free in the mornings.

Sincerely,


 Evelyn G. Garfield

125 Riverside Dr.
 New York 24
 804-0081

Copy to Mr. Harold Milch

May 21, 1950

Mr. Paul T. Grealund
Via Fratelli Bandiera 36
Rome, Italy

Dear Mr. Grealund:

I received your letter today. While I should be very glad to see
you, I noticed in this letter that you will be in New York for a
week starting June 28th.

Unfortunately the gallery closes for the summer on that day.
Unless you could come in between 11 a.m. and 3 p.m., I will not
have an opportunity to talk with you and see your photographs.

Sincerely yours,

W.H.K.

P. O. BOX 2193

SANTA FE, NEW MEXICO

May 21, 1959

Dear Miss Halpert:

Just as I was leaving for the airport to fly to Santa Fe the mail arrived and in it your letter. So I brought it along to answer here.

I am so eager to see the Epstein sculpture - but somewhat disturbed to hear that the finish is "silverlike" rather than "blackish" as yours is. I had pictured the dark Madonna against our white walls here and felt it would be heightened by the contrast. Now I'm ~~not~~ sure how it would be in the silver finish. I somehow can't see it as lovely.

as yours — but perhaps it is.
Please advise me —

And perhaps you'd better send it on to our San Antonio address. I will only be here three or four days — had to fly up ^{to} check difficulties with our water system (always New Mexico has water problems!) and will not return to Santa Fe until the first of July. I'd like to see the sculpture as soon as possible so S.A. would be better.

It's all a matter of taste, but suppose I did not like the silver finish, would Sir Jacob let me ship it back to him paying all costs and hope for something else more appealing to me —? I want to do the right thing but am just not sure what

that is in this case and of course
at this moment cannot be sure
how I will react to the different
finish. So please do give me your
ideas —

With best wishes to you
I am,

Most sincerely,

Helen M. Jones

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May 21, 1969

Mr. Paul Kantor
Paul Kantor Gallery
348 North Camden Drive
Beverly Hills, California

Dear Paul:

Several days ago I received a check from Max Zurier which presumably completes the payment on his account. However, we checked our records and found that, as he mentioned, there is a balance of \$120. on the books. He states that this amount was paid to you directly, representing the 10% commission we credited to you. This credit is still on our books and we intended to mail you a check when Zurier's payments were completed.

So that we don't get into a state of utter confusion and so that we do not pay the commission twice, I am writing to ascertain whether this is the arrangement you made with Max. If so, we shall cross off the \$120. from you and call the matter closed. -- OK?

And how are you otherwise? What's cooking up your way? Do let me hear from you.

With best regards,

Sincerely yours,

Ellipt

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 1
New York

May 21st, 1959

Dear Mrs. Halpert:

I enclose my report on the damaged O'Keeffe painting. If, as I presume, I return to town for certain emergency conservation work, I will notify your gallery and see if the painting can be sent over for treatment during the summer. This is indefinite, since my plans are not settled, but I will keep it in my mind.

I also enclose one of the Newsletters for the IIC in which there is mention of "Kaken gel" the moisture control substance which I mentioned to you briefly yesterday. You can also put in your storage space an ordinary electric fixture and keep this turned on until the faint heat it gives off has evened out the dampness. Possibly the matter will control itself when you begin use of the air-conditioning. You are right to be disturbed as humidity has shocking ill effects on canvas and panel paintings.

I might suggest that it would be worthwhile for you to join the IIC as an associate member. This would cost you \$3.00 per year and enable you to purchase any of the organizations publications, which, except for "Abstracts" are not available generally to the public. If you are interested, send a note to Mrs. Susanne Sack, Conservation Laboratory, the Brooklyn Museum, Brooklyn 38, N.Y. Since the Headquarters are in London, it will take a bit of a do before your membership comes through but it will come eventually.

Very sincerely yours,

Carol Keck
Mrs. Sheldon Keck

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

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SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2535

87 STATE STREET, BROOKLYN 1
NEW YORK

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Report to the Downtown Gallery

May 21st, 1959

BLACK DOOR WITH RED
Georgia O'Keeffe
84" x 48"
metal strip frame

The painting shows a small puncture and dent damage in the bottom left center. Without laboratory examination it is not possible to state the exact condition of the fabric at the point of damage; it appears that the canvas threads exist but are ruptured. If this is true, the best treatment will be a repair which adds little or nothing extra to the structure but rejoins and reinforces the broken area. Miss O'Keeffe's tend to reveal any alteration, however, slight.

In addition to the puncture the painting shows wear from travel, hand marks and hand pressure forms. The former must be cleaned from the surface and the latter returned to plane.

The painting will be removed from its frame, backing removed, damage repaired, surface cleaned and flattened where necessary, and a protective film of butyl methacrylate sprayed matte over the finished surface. The treatment will take approximately ten days. The charges will be \$150.00 plus the costs of transportation to and from the Gallery.

Just copy
To L. S. J. Co.
L. S. A. -
5/25

NOTES d'
NEWS



ACTUALITÉ
LETTER

THE INTERNATIONAL INSTITUTE FOR THE CONSERVATION OF MUSEUM OBJECTS
c/o THE NATIONAL GALLERY, TRAFALGAR SQUARE, LONDON, W.C. 2

No. 8 Spring 1958

American Editorial Office
The Brooklyn Museum
Eastern Parkway, Brooklyn 38, N.Y.

Joint Editors of the Newsletter

Caroline K. Keck
Sheldon Keck

Executive Secretary

Mrs. Susanne P. Sack

REPORTS

ICOM: The Commission for the Care of Paintings and the Committee for Museum Laboratories met in Amsterdam, September 19-24th, 1957. The Commission is preparing to publish in the UNESCO Journal Museum, its completed survey on (1) the care and treatment of canvas paintings and (2) the problems of air-conditioning. It decided that more time and further collaboration were required by the investigations (1) into the care and treatment of mural paintings, and (2) the care and treatment of manuscript paintings. Reports on these two surveys are anticipated in full at the next meeting, July 1959. The Committee for Museum Laboratories has completed its survey of scientific and technical laboratories and museum studios and anticipates having this duplicated. At a mixed session the two groups urged that members and officials in all countries be asked to lend their voice in urging the actual realization of the proposed UNESCO center of conservation in Rome. They also favored an investigation into synthetic materials and their relation to conservation problems. MM. Bazin, Brandi, Coremans, Pease, Schmidt, Thomson and Werner were requested to direct their attention towards this consideration and make a report. Other proposals for future study with reports requested as indicated are:

1. Adhesives and materials of consolidation - Mr. A. E. Werner
2. Textiles - Miss Bellinger
3. Paper, Engravings and Drawings - to be selected from Inst. Patologia del Libro, Rome
4. Leather, bone, ivory, horn & products of similar animal origin - Mr. Swinton
5. Metals - Mr. R. M. Organ
6. Construction materials, limestone, sandstone and brick - Mr. R. Sneyers.

Charleston Meeting of the American Members of IIC: On May 1st and May 2nd, there were two meetings of the American members of IIC at Charleston, S. C. Attended by a total of 40 persons, these sessions discussed aspects and queries related to IIC and voted to hold annual meetings concurrent with the conference of the American Association of Museums. Mr. R. J. Gettens was elected chairman of a temporary committee to plan an administrative (for Fellows only) session and a technical session for all members to be held when the AAM meets next Spring in Pittsburgh. Suggestions for topics of interest should be forwarded to Mr. Gettens, The Freer Gallery, Washington, D. C.

The Corning Museum of Glass, Glass Center, Corning, New York: started in May 1956, a program of scientific research on ancient glass. Wholly research with no conservation work, the emphasis is on (1) compositions, with spectrographic semi-quantitative analysis of excavated and museum collections' samples, (2) methods, with emphasis on xray fluorescence and neutron activation analysis, (3) early literature, with study of texts on glassmaking and chemistry, (4) techniques, with the preparation

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of a handbook on materials and techniques of glassmaking (almost complete). Dr. Frederic Schuler, Administrator, would like to cooperate with other museums, universities and archaeological excavations.

JAPAN: The following report was forwarded by Dr. Paul Coremans. Japan has one national institution in the science of preservation, the National Research Institute of Cultural Property, Ueno Park, Tokyo. This has a main laboratory with storage space for radio-isotope and chemical substances, air-conditioning box, spectrograph spectrometre, Geiger Counter, and a special laboratory for optical studies with Xray, Ultra-violet and Infra-red equipment. Under the Head of the department for preservation science, there is a staff of seven specialists who divide their attention into three sections - chemical, physical and biological. This department cooperates with libraries and museums, giving advice and treatment, does research, testing, teaching and publishes the Journal of Art Studies of the Institute of Art Studies (see IIC Abstracts). At the same address, but existing as a separate organization is the Association for Scientific Research on Antiques. Founded in 1933 this is now a periodical assembly where professors from the universities and technical officers discuss their studies. It publishes a quarterly, Scientific Papers on Japanese Antiques and Art Crafts (see IIC Abstracts). In addition there is the Institute for the Control of Insects Noxious to Cultural Property, which may be reached at its office, No. 8 2-chome, Takara-machi Chukku, Tokyo. This is a foundation devoted to studying control and possible elimination of damaging insects and bacteria.

Musée du Louvre, Paris: L'étude de la palette de Paolo Veneziano découverte sous le cadre du tableau du Musée du Louvre "Vierge et Enfant", a été conduite au Laboratoire du Musée par les méthodes physiques et chimiques. Cette découverte souligne la fraîcheur, la stabilité des couleurs utilisées par les primitifs, mais aussi le danger qu'il y a à dévernir ou restaurer des oeuvres exécutées en grande partie avec des couleurs utilisées sous forme de laques transparentes. La publication de cette étude aura lieu dans le prochain Bulletin du Laboratoire du Musée du Louvre, No. 3, Juin 1958.

Musée Curtius, Ville de Liège: C'est au Palais des Congrès de Liège que se tiendra du 20 au 24 août prochain, le Colloque International d'Etude du Verre. Les plus éminents spécialistes d'Europe et d'Amérique y débatteront les problèmes de l'art verrier considéré sous ses aspects esthétiques, archéologique, historiques et techniques. La conférence présentera un texte original et nouveau, après chaque exposé; il est prévu une échange de vue entre le rapporteur et les congressistes. A l'occasion de l'Exposition universelle Bruxelles, du 7 juin à fin septembre, on présentera "Trois millénaires d'art verrier", à travers les collections publiques et privées du Musée Curtius.

American Association of Museums: held its 53rd annual meeting at Charleston, S. C., May 1-3, 1958. Mr. Russell Quandt, Chairman of the Art Technical Section divided his session into two meetings. At the general session on May 1st, the following papers were given: "Scientific Method, the Design of Experiments and the Conservation Laboratory", Dr. Nathan Stolow; "Professional Standards", Dr. Robert Feller; "The Removal and Subsequent Treatment of Wall Paintings from the 'Blue Goose'", Mr. Per Guldbeck. At the second meeting directed towards the technical specialists, the following papers were included: "The Hot Table", Mr. Sheldon Keck; "Cross-Sections of Layered Structures in Polyester Resin", Miss Elisabeth West; "Electron Radiography in the Museum", Mr. Charles Bridgman; "Examining Tables", Mr. R. J. Gettens. Mrs. Caroline K. Keck was elected chairman of the 1959 technical meetings.

As of June 1957, the Management Committee for IIC reported there were 76 Fellows and 272 Associates of the Institute. The list has been growing steadily. At a recent meeting in London, the Management Committee substituted for itself a new "Council", consisting of a President, 3 Vice-Presidents, a Secretary-General, a Treasurer and

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four ordinary members, a total of 10. It is felt that this change to a new and larger executive body is more in keeping with the Institute's growing international range. Members are reminded that applications for admission may be obtained from either the London office or the Editorial office; admission as an associate is automatic and fairly swift; admission as a Fellow requires five signatures after the application form has been completed and then each applicant must be voted on by all Fellows, which occurs twice a year. Institutions may subscribe to the services of IC in units of \$25.00; one set of each publication is available with each unit of subscription. The Editorial Office has a file of experts, consultants and conservators, which may be referred to by any member. The officers elected for the current term are;

President: Mr. W. G. Constable

Secretary-General: Mr. N. S. Brommelle

Treasurer: Mr. S. Rees Jones

Vice-Presidents: Dr. Paul Coremans

Dr. Harold James Plenderleith

Mr. Francis Ian Gregory Rawlins

DIRECTORY listings

Silicone-bearing oil for separation use with moulds

The Technical Services Dept. of the Imperial Chemical Industries, (Glasgow) supplies an excellent silicone bearing-oil, packed in small tins under pressure. When atomized this provides a most effective separation for use when making plaster of Paris moulds of beeswax seals on old documents. (D. J. Wilson-Reid, Archivist, The University, Glasgow W. 2, Scotland)

Polycyclohexanone (AW2 resin) available in the USA

The Putnam Chemical Corp., Beacon, N.Y. (Distributors for Badische Anilin & Soda Fabrik, A. G.) offer AW2 resin at 80¢ per lb., ex N.Y. net. A minimum order of 250 kg is required except in the case of TRIAL ORDERS, for which they will charge the regular price of 80¢ per lb. regardless of quantity. Here is a chance to obtain small amounts to follow suggestions made by G. Thomson in Studies. (Theodore Siegl, Philadelphia Museum of Art, Philadelphia 30, Pa.)

MYLAR C as insulation during wax linings

Unaffected by heat or moisture, this plastic material sticks neither to paint, varnish or facing tissues. Gauge 100 is easiest to handle. Minimum quantity, 1 lb., about \$4.00 from Brownell Distributors, Inc., 306 Canal Street, New York 13, New York. (E. O. Korany, 227 East 57th Street, New York, New York)

Flattening Cockled parchment

The method described in Douglas Cockerell, Book Binding and Care of Books, New York, 1902, p. 65, for flattening cockled parchment manuscripts, was successfully applied to a Greek 4-5th century manuscript of Deuteronomy and Joshua in the Freer Gallery. (E. West, Freer Gallery, Washington 25, D. C.)

Preserving water-logged wood

The specimen (presumed smallish as in these preliminary experiments) is encased in a flexible film such as Latex (film must obviously be resistant to the solvents in use) applied by a brush as to taper sharply at each end of the object to form a short tube. Its diameter should correspond to that of the tubing used to carry the liquid solvents and consolidant. With the object thus encased in an air tight film, it is held

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in position midway between the upper container of the solvents and the consolidant, and the lower trap and vacuum pump. The trap needs to be of large capacity. This apparatus produces a vacuum assisted syphon for the improved impregnation of objects. N. B. The inlet and outlet to the film should be at opposite ends of the line of the grain in the wood. Alternately, the syphon may be used alone without the vacuum pump, to give prolonged and gradual displacement of the water by the consolidant, initially with the aid of a wetting agent. (R. A. Kennedy, Art Gallery & Museum, Brighton, Sussex, England)

Pyridine for removing grease stains on water-soluble folk art panel paintings

Two New Mexican folk art paintings, water soluble paints on gesso ground ($\frac{1}{2}$ - 1 mm thick) over pine panels were discolored with oily stains. Pyridine successfully removed these stains by repeated applications followed by rinses of acetone and turpentine. The cleaned panels were finally sealed with a wax film and remained clean. (Mrs. E. Boyd Hall, Museum of New Mexico, Santa Fe, N.M.)

Dow Corning 200 fluid for treating painted leather

Dow Corning 200 Fluid (silicones) of 350 centistoke viscosity, in 20% solution of benzine, may be applied with a soft brush to both sides of a painting in water soluble paints on tanned skin. The first coat is apt to be entirely absorbed; subsequent coats will saturate the skin. As much as nine months may be required for complete drying. The skin will be flexible, the pigments show up more clearly and much of the dirt is removed although not the water stains. This is a recently developed agent for rendering old leather soft and in the process, removing much of the dirt. A solution of 40% benzine would speed drying. (E. Boyd Hall)

Kaken Gel for humidity control in packaging

The materials of which Japanese art objects are composed demand special care in relation to the effects on them of humidity. In shipping objects to Europe for exhibition, the art objects were first seasoned in the air of 20°C and 60% relative humidity for about one month. They were then packed in tin plated wooden boxes with suitable quantities of "Kaken gel" which has almost the same activity as silica gel but the speed of absorption and emission of vapor is more rapid. The object was an automatic control of humidity; the quantity of gel used for each package was just sufficient to control the air within the variation of several percent but was not capable of cancelling the variation of humidity caused by the respiration of the subject matter. The objects were seasoned to include suitable moisture in an allowable limit under anticipated temperature change. The result of this attempt was satisfactory when packages were opened in Europe although further tests with more of the gel are thought to yield more perfect results. (Kenzo Toishi, Tokyo National Research Institute, Tokyo, Japan)

Auxiliary corner pads for strip-framed paintings

A type of auxiliary corner pad has been developed for protecting, during shipping, the surfaces of strip-framed paintings that are flush with the frame or have heavy impasto (or both). The pads are cut from stiff, double-faced corrugated cardboard in long, narrow rectangles with a "V" cut into the middle of one side. It should be wide enough so that when it is bent longitudinally, it can be placed over the corner of the frame, stapled to the back of the stretcher and extend forward beyond the plane of the painting. For strength, the corrugations should run the short way of the rectangle. Conventional corner pads are fastened over these for resilience. Use of the pads requires more packing space, but has been found to give valuable protection for such problem paintings. (Miss F. R. Reynolds, Munson-Williams-Proctor Institute, Utica, New York)

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Krylon gold and enamel bombs to restore gold braid

The fine gilded appearance of a much corroded and faded sword knot and cord was restored successfully by use of light sprays from a Krylon gold and enamel bomb; if careful "masks" are used this can also be applied to deteriorated gold braid on uniforms. (Harry Wandrus, Nat. Park Service, Washington, D. C.)

Dental Treatment of Bronze

To deal with a green spot when it is undesirable to wet the bronze, excavate the spot and enlarge it sufficiently to expose the edges of the nantokite layer giving rise to the green efflorescence. Then rub some dry silver oxide powder into the edge of this layer and its surroundings, using the end of a match stick split to retain the powder. This tool will improve with use. Good control is obtained by shaping the matchstick to fit into a propelling pencil in place of its lead (E. Hodges). The use of a hand lens is essential. The treated bronze should then mature in a room whose relative humidity is not below 40%. If after a few weeks a green color develops, apply additional silver oxide, repeating until spot is stable. The surface will now be sealed by a layer of horn-silver produced by the reaction between the silver oxide and the nantokite. To prepare salt-free silver oxide, add 70 ml N/10 silver nitrate solution (17 g/litre) dropwise to 200 ml boiling N/10 sodium hydroxide solution. Stand for one hour while keeping hot. Wash by decantation with changes of boiling distilled water until cool waste water has a minimum electrical conductivity (about 30 microhms at 25C). Filter off the oxide. Dry in vacuo over freshly regenerated silica gel. Grind to fine powder in glass or agate mortar. Store in stoppered tube. This technique has been found successful over a period of two years. Notes on experiences with it would be welcomed. (R. M. Organ, The Research Laboratory, The British Museum, London, W. C. 1, England)

Swap Column

Automatically controlled electric spatulas

The Shipley Art Gallery, Gateshead, England, in conjunction with Messrs. Clark Chapman has the design of some automatically controlled electric Spatulas under consideration and will be pleased to exchange details of any other similar instruments. (W. Taylor, Asst. Curator, Shipley Art Gallery, Gateshead, England)

Analysis of pigments from Chinese Objects

After startling results produced by Xray diffraction analysis of pigments from two Chinese paintings, dated 6th and 7th centuries, the Royal Ontario Museum is working towards a complete classification of all pigments used in the Far East. They have already analysed a number of pigments from their large collection of Chinese funerary figurines, and are anxious to receive any samples, very small indeed, from Chinese objects no matter what period. Contributions should be sent to Mr. W. Todd, Chief Conservator, Division of Art & Archaeology, Royal Ontario Museum, 100 Queen's Park Toronto 5, Canada.

NOTES and PERSONNEL

Publications of the International Union for Conservation of Nature and Natural Resources, particularly the proceedings and papers from their technical meetings may have pertinent appeal to IIC members. Copies of articles may be obtained from the Union's Secretariat, 31, rue Vautier, Brussels, Belgium.

Members are reminded that five of the six volumes Studies in Ancient Technology by IIC Fellow, R. J. Forbes have already been published, as well as his current book Studies in Early Petroleum History, E. J. Brill, Publisher, Leiden.

R. J. Gettens travelled to San Francisco in November 1957 as delegate to the 6th UNESCO conference. In the Spring of 1958 he spent a month at the Brookhaven National Laboratory as "Research Collaborator" in connection with an investigation started there on ancient glass.

Students of the University of Zurich and the Federal Polytechnic School received a series of lectures on problems of conservation during their winter term, 1957-8. From February 12th-26th, instruction in the care and repair of easel painting, prints and drawings was provided by Dr. Marcel Fischer, Director of the Swiss Institute for Art Research, and by Mr. R. E. Straub, Conservator for the Institute.

Miss Ione Gedye extends a cordial invitation to Fellows and Associates of IIC to visit the laboratories of the Institute of Archaeology in their new building in Gordon Square, which is close to the British Museum. The Institute not only teaches conservation of archaeological objects, but also houses a photographic studio, a Geochronological Laboratory and a workshop for the study of primitive technology.

Dr. Agnes Geijer, who published a survey of experiences concerning different stages of textile preservation in *Fornvännen* (Journal of Swedish Antiquarian Research) Stockholm 1956, pp. 267-282 (English summary), mentions that the laboratory for textile conservation of the Royal Office and Museum of National Antiquities, Stockholm, celebrates its 50th anniversary this year.

Mr. Robert A. Kennedy, who has produced a paper on "Conservation in the Humid Tropical Zone", has evolved a workable system for preserving water-logged wood specimens. Since pressure of immediate work has forced him to abandon his experiments he will be happy to forward details of his treatment to any member concerned with the problem. Address Mr. Kennedy at the Art Gallery & Museum, Church Street, Brighton, Sussex, England.

The Swiss National Museum, Zurich, has engaged the permanent services of a chemist and physicist, Dr. B. Mühlethaler whose principal duty will be to create a museum laboratory for current conservation and research. The necessary premises have been found and the laboratory is expected to function in the course of this year.

Carroll F. Wales continues his work on frescoes and mosaics in Istanbul for the Byzantine Institute after a brief interruption during March and April when he joined the Nimrud Expedition of the British School of Archaeology in Northern Iraq, chiefly to clean Assyrian ivories.

Notes d'
News



Actualité
letter

American Editorial Office
The Brooklyn Museum
Brooklyn 38, N.Y. U.S.A.

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Laurence
May 21, 1959

Mr. Arnold Neumann
Neumann, Hanes and Co.
9350 Wilshire Boulevard
Beverly Hills, California

Re: Mr. Jack Lawrence

Dear Mr. Neumann:

This will acknowledge receipt of your letter of May 18th and of the check in the amount of \$1700. which you enclosed with it in payment on account toward the balance shown on our statement of May 1, 1959, of the account of Mr. Jack Lawrence.

In reply to your question concerning the explanation of the variation of \$222.50 in the amount totaling \$4222.50 of the May statement, over the amount of February and April summarized at \$4000.: the additional sum of \$222.50 represents the purchase made by Mr. Lawrence on April 7, 1959, of a collage by Robert Rauschenberg priced at that figure.

After crediting Mrs. Lawrence's account with the payment of the \$1700. balance outstanding since May 1958, the balance on his account stands currently at \$4,000.00, \$4000. of which has been outstanding since September 1957.

Very truly yours,

M. M. Rauschenberg

MHR:gd

Copy to Mr Jack Lawrence

THE NEWARK MUSEUM
NEWARK 1, NEW JERSEY



FRANKLIN CONKLIN, JR., President
WILLIAM A. HUGHES, Vice-President
MRS. JOHN R. HARDIN, Vice-President
MRS. GEORGE BAKER, Vice-President
LEONARD DREYFUS, Treasurer
KATHERINE COFFEY, Secretary and Director
MRS. MILDRED BAKER, Asst. Secretary and Assoc. Director
TELEPHONE: MITCHELL 2-0011

May 21, 1959

Miss Edith G. Halpert
32 East 51st Street
New York, New York

Dear Edith:

We are delighted to know that you will be able to come to our Garden Party on May 26.

A special bus will be at the Museum of Modern Art at 2:30 to bring you out to Newark. There will also be a return bus leaving the Museum at 5:30.

We look forward to having you with us.

Sincerely

Katherine Coffey
Director

:d

*At 5:00 AM
Miss Coffey
Unavoidably detained
Sorry miss wonderful party
August 1st*

1909
1959 : 50th Anniversary Year

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May 21, 1959

Mr. Carl Zigrosser, Curator
Prints and Drawings
Philadelphia Museum of Art
Philadelphia 30, Pa.

Would you be good enough to make the following corrections on Page 3 of the Watter Collection list.

We have a number of photographs available.
If you would like us to send you what we have,
please let us know.

Mrs. Nathan S. Baum

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May 22, 1950

Mr. Carl J. Geiser
Purchasing Agent
Bucknell University
Lewisburg, Pennsylvania

Dear Mr. Geiser:

In response to the request in your letter of May 20th, please find enclosed duplicate invoices of our invoice sent to you on January 18th covering amount indicated on our statement of May 1, 1950.

Very truly yours,

M. H. Babcock

MB:epb
Enclosures (2)

galerie chalette

1100 madison ave., new york 28, n. y. lehigh 5-8120

May 22nd 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street


Dear Mrs. Halpert:

When we made arrangements with Mr. Max Weber for the showing and casting of his sculpture, Mr. Weber informed us that he had no agreement with any gallery for the handling of his sculpture.

Upon receipt of your letter of May 19, we, therefore, telephoned Mr. Weber and asked his instructions in the matter of the three bronzes to be exhibited in the Pratt Institute. It is Mr. Weber's wish that these bronzes be sent by us directly. Accordingly we have been in touch with the Pratt Institute and arrangements for direct delivery have been made.

Thank you for writing to us.

Very sincerely yours,


Arthur Lejwa

C.C. to Mr. Max Weber

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Leo S. Guthman

May 22, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

In going through some of my books and magazines, I found this issue of "Commentary". I thought you might enjoy reading the article "A Jewish Guide to Paris".

Hoping that you are continuing to look as well as you did the last time.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois

DO NOT FORGET

Dear Mrs Halpert—

\$600 is satisfactory
to me for the Gemuth.
I enjoyed the picture
and am I glad I
owned it.

I want another
one if you have
any small ones.

DO NOT FORGET

Thank you for your
interest.

Sincerely —

Frank Kinnich
15 Leck Rd
Cambridge
Mass

5/23/59

WILLIAMS COLLEGE
LAWRENCE ART MUSEUM
WILLIAMSTOWN, MASSACHUSETTS

OFFICE OF THE DIRECTOR

May 22, 1959

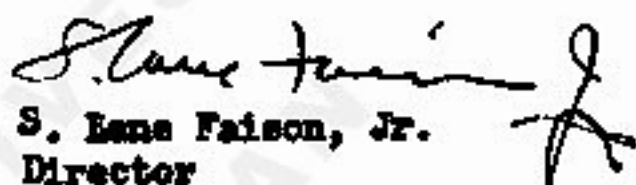
Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for the three photographs of the triptych Last Judgment, the most interesting information about it, and the Rattner show catalogue.

One more request, please. Where did the big triptych end up? I am enclosing a self-addressed post card.

Sincerely,


S. Lane Faison, Jr.
Director

Ans. 5/25

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This request is made in order to let the artist know that his work will be published and to let the purchaser know that his work will be published. I am sure that you will agree with me that it is being published in the most appropriate manner and that it is being published in the most appropriate manner and that it is being published in the most appropriate manner.

Mr. H. H. Arnesen
Carnegie Visiting Professor

University of Hawaii has now had a happy one and a half year stay in Honolulu. I hope you are all well and happy. I shall see you at the end of the year.

Dear Harvey

Very sincerely,

I was truly delighted to receive a letter from you at last.

The itinerary absolutely stuns me. O'Keefe has just returned from a four-months trip which included many of the countries mentioned in your letter. She looks very well indeed and entirely relaxed.

22522

I am about to sign up for a two or three weeks stay in Moscow accompanying the American exhibition there and am doing so reluctantly as I really hate traveling. I did so much of it in my younger days that I prefer Newton for the two months of vacation. However, it should be even more interesting than last year.

I have tried to get Mr. Fox and shall talk to him on Monday and will also refer him to the Walker Art Center if he does not come through as promptly as he should. Evidently all his publications in the American series have been postponed. It is too bad, as I had sincerely hoped to see the Abrams series before the Braziller but the latter seems more on the ball. I have had the pleasure of meeting Mr. Goussau, who is young and brash. I have read his manuscript and can say that it has an unusual touch and that I decided to let it ride, with three or four corrections. On the other hand, there will be room unquestionably for a substantial book on Davis. The Braziller is to be an inexpensive publication and rather limited in text. The Abrams is also brief and neither can be considered a complete book on Stuart. Both he and I will, of course, be overwhelmed with joy if you could continue considering the project.

I am glad that you have finally located two candidates for the fellowships. We are having a meeting of the Foundation trustees on Monday and I shall make the two proposals referred to in your letter. The monograph idea is a splendid one but I have just learned that the Grove Press is undertaking that and is preparing for the service. Since commercial publishers are getting busy in

Mr. E. E. Arnold

- 2 -

May 23, 1960

this respect, it might be a good idea to let the Minnesota idea rest until you return, when we can decide whether the material is being adequately handled by the publishers. I agree with you that there is nothing more essential in the promotion of American art than a large series of publications and I would personally back any project in this respect.

Mr. H. H. Arnold
University of Minnesota
Hennepin 14, Minneapolis

I hope your trip continues to be a happy one and that you and the family are all well and that I shall see you in the fall.

Sincerely yours,

Dear Harvey

I was truly delighted to receive a letter from you at last.

EGH:ph

The itinerary absolutely astounds me. O'Reilly has just returned from a four-month trip which included many of the countries mentioned in your letter. She looks very well indeed and entirely relaxed.

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Crabtree
May 25, 1939

Mr. Zoltan Szepesky
1 Academy Road
Blountford Hills, Michigan

Dear Mr. Szepesky:

I am very grateful indeed for your cooperation with the Hattner
stained-glass window account.

The check was received and I am now sending it on to Abe, together
with the one which he had previously returned.

Sincerely yours,

ESL:ph

Copy to Mr. J. H. Barrett

May 23, 1954

Mr. Arthur Lajus, Director
Chaletto Gallery
1180 Madison Avenue
New York, N. Y.

Dear Mr. Lajus:

Much to my surprise, our porter returned from your gallery on Friday morning with the information that the three sculptures by Weber were not available and that you had contacted Pratt Institute directly as result of my letter.

Having been in this field for a long time — more than thirty years — I have always enjoyed excellent rapport with all the galleries as well as the artists, and the courtesies extended have always been mutual. This is my initial experience and I felt that I must express myself.

First, I think it would have been ~~convenient~~ *to phone me to state* that you were making direct contacts and thus eliminate the trip our porter made. Secondly, I can refer to two earlier instances when I telephoned you and my secretary left messages requesting a return call. In neither instance did I hear from you. At that time I wanted to come up to discuss with you an appropriate arrangement between us in connection with Weber's sculpture. In December of 1953 we held an exhibition of Weber's work here — a magnificent exhibition of figure painting — which was received with great enthusiasm naturally, both by the press and the public, with a large number of sales resulting. Subsequently, when Weber mentioned that you had called on him directly and that he cooperated with you in a group exhibition of sculpture and that he was pleased with your enthusiasm, I was very glad that he was happy and made no further mention. Now, however, that he is producing more sculpture, I feel that, as his agents, the assignments should clear through us. We have always cooperated with other dealers in New York and elsewhere, just as they cooperate with us, in making loans for exhibitions or in working with them on sales to their clients. I can see no reason why such an arrangement cannot be extended to you and hope that on this occasion I shall have a reply.

Thank you for your courtesy.

EGH:ph

Sincerely yours,

Copy to Mr. Max Weber

MARION KOOGLER MCNAY ART INSTITUTE

755 AUSTIN HIGHWAY
SAN ANTONIO 6, TEXAS

23 May 1959

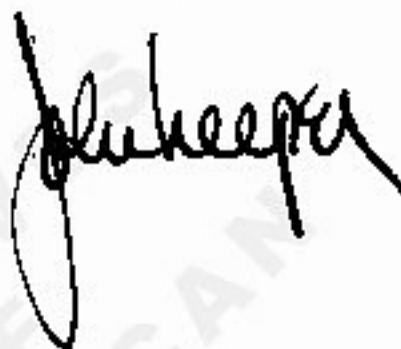
Dear Edith:

Many thanks for your letter of 8 April.

I passed the information on to the Adelmans who were perfectly agreeable, but since they couldn't have the Dove watercolors now in any case they decided to wait until they were in New York next and pay you a visit then.

Which is exactly what Blanche and I propose to do within the next two weeks, and until then you have all best regards.

Sincerely,



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May 22, 1990

Mr. David Solinger
Solinger & Gordon
250 Park Avenue
New York 17, N. Y.

Dear Mr. Solinger:

In response to your request, I am very pleased to give you the current valuation of the painting you recently presented to the Smith College Museum:

John Marin, **CLIFFS AND SEA**, 1916, watercolor, 21 $\frac{1}{2}$ x 20 $\frac{1}{2}$ - \$3500-\$4000.

Sincerely yours,

ESL:spb

May 23, 1939

Mr. Joseph L. Tucker
102 Aberdeen Place
Clayton 8, Missouri

Dear Mr. Tucker:

Thank you for your letter and the check. A receipted invoice is enclosed. A letter of authentication accompanies this.

Recently I induced John Marin Jr. to part with several paintings in his own collection and when these are photographed I shall send you several prints.

Also, should a Danish watercolor turn up you will be advised accordingly at once.

And so, I am very pleased that we have at last broken the St. Louis hoodoo. Many thanks.

Sincerely yours,

RM:lpb
Enclosure

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May 28, 1960

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

Thank you for sending me the clipping from the Los Angeles Times. I agree with you that it was "a nice job." Also, I was pleased that he referred to the hanging.

If I were thirty years younger I would ask for a job with the AFA to draw up a manual for museum operation in connection with art exhibitions. You had boy. Why don't you look at the assignment invoice we sent you just before the Dove pictures reached you? This form includes a complete list of dates, titles, and prices. Will you please refer to this or have your secretary type up a separate list, in the event that further inquiries from prospective clients are made.

Last night I received a number of documents including a form on which I was to set my fingerprints. I shall probably walk over to the nearest police station to go through this process and enjoy the privilege extended free of charge to criminals. This is in the way of telling you that I have agreed to go to Russia for a period of about two weeks and am now thinking in the language and getting completely mixed up in my ideas which have to be limited to the current vocabulary. However, I have engaged someone for two hours a week for conversation in the language. I could not leak this out before but Dick Melanathan was chosen as my successor. Evidently Miss Bingham felt that it would be an imposition to ask you to do more than you had agreed. In any event I sincerely hope that neither trip will prevent our seeing each other in New York or Newton.

Sincerely,

EdSpb

5/23/59

Dear Mrs. Halpert,

Thank you so much for the beautiful drawing by Jack Levine

Mommy will frame it and it is to be hung in my room.

Thank you again.

Ealan Wingate

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May 23, 1959

Mr. Daniel Cotton Rich, Director
Worcester Art Museum
55 Salisbury Street
Worcester, Massachusetts

Dear Dan:

I am now enclosing the list I promised, representing my selection from the Dial exhibition, with the idea of borrowing the large Lachaise locally. Those with red dots could be eliminated, although it might be a false statement to change the overall character of the show. In addition there might be a group of drawings but this list will follow later when we can ascertain how many of the paintings and sculptures will be available. The space limitations (although we plan to use both floors of the gallery) will of course be a consideration in the number of items added.

Actually I am very much excited over the prospect of having this exhibition here and hope that with your kind help the loans will be available.

As I mentioned during our conversation, I would like to have the exhibition immediately after your closing, in the hope of opening not later than September 10th and preferably a week before, if possible. The Boston trunk has a direct service between Worcester and New York and from our past experience has been most reliable.

I saw O'Keefe yesterday on her return from a long long trip and found her looking exceedingly well and in excellent spirits. She spoke about her proposed one-man exhibition in 1960 and I am truly delighted that this will be held. Of course you may rely on us for complete cooperation. Incidentally we have an excellent photographic record of her recent paintings and the names of current owners.

My very best regards and please remember me to Mrs. Rich.

Sincerely yours,

RM:ph
Enclosure

136 West Greenfield Avenue
Milwaukee 4, Wisconsin

May 25, 1959

The Downtown Gallery
32 East 51 Street
New York 22, New York

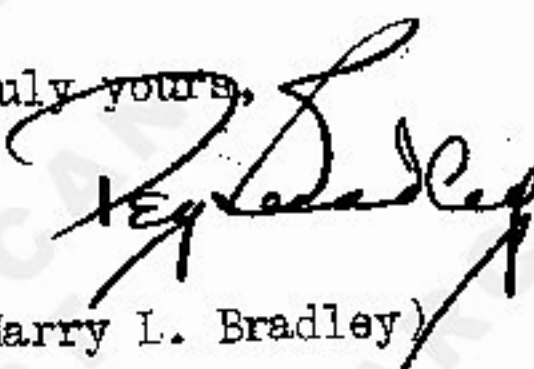
Att: Ms. Edith Halpert

Dear Ms. Halpert:

How thoughtful of you to drop me a note about the Samples' buying ~~the~~ Georgia O'Keeffe! I have no idea where they are going to use it but there are at least four rooms in the house that would take the O'Keeffe perfectly. I think they should buy more of them. It is the sort of thing they like and their house is so white, those pastel colors would be beautiful.

I shall put some work on them when I see them. I will be in sometime in June.

Very truly yours,


(Mrs. Harry L. Bradley)

MBB/ADV

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, REYNS 8-5000

CABLE ADDRESS, BROOKMUSE

OFFICE OF THE DIRECTOR

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May 25, 1959

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Edith
Dear Mrs. Halpert:

The 20th Biennial International Watercolor Exhibition, to which you so generously contributed, will close on May 31st.

We will return the following works to you on June 4th or 5th:

Stuart Davis - "Study for Combination Concrete #1"
Abraham Rattner - "Composition of Hands for Last Judgment"
Ben Shahn - "Late and Molecules"
Max Weber - "Dissension"

Please let us know if these dates are inconvenient for you.

We wish to express to you our thanks for your kindness in lending to this exhibition.

Sincerely yours

Edgar
Edgar G. Schenck
Director

ECS:CU

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL K. CATLIN • Vice-President: HENRY B. PFILAGER • Director: CHARLES NAGEL • Secretary: MERRITT S. HITT

May 25, 1959

Mrs. Edith Halpert
32 East 51st Street
New York 19, New York

Dear Edith:

In connection with the loans to be made by you and others to the Twentieth Century American Paintings Exhibition, the City Art Museum of St. Louis, which has organized the exhibition as agent for the United States Information Agency, will arrange to secure insurance which it believes is the best coverage that it can obtain for an exhibition of this type in foreign countries.

However, it will be appreciated that in any of the policies which are being issued for such an exhibition going to foreign countries, there are necessarily exceptions to the coverage of certain risks.

On account of these exceptions in the coverage of the Open-Cargo and Water Borne War Risk Open Insurance policies, which the Museum will purchase, we are requesting that you execute the enclosed release of liability to the City Art Museum of St. Louis, retaining a copy for your file. So that this situation will be fully understood by you, we are asking you to sign this release returning one copy to us. Upon receipt of your signed release and the issuance of the above mentioned insurance policies, if you desire a copy of the certificate of insurance, we should be happy to forward one to you.

We have been advised by the United States Information Agency, under date May 12, 1959, that, as stated in said release, the United States Government is a self-insurer as to all property owned or borrowed by it.

Sincerely yours,

CITY ART MUSEUM OF ST. LOUIS

By

Bill

Wm. H. Eisendrath, Jr.
Assistant Director

WHE:sw

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

May 25th [1959]

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert,

I am delighted to know that the Zorach sculpture is still unsold and for sale.

I appreciate your offer to bring it to Manhattan for me to see and of course I would very much like to see it. However, since four feet of bronze must weigh up to quite an amount, I would not want to so impose upon you unless I know whether it is within the realm of possibility that I can afford to buy it. If you will tell me what Mr. Zorach is asking for it, I'll know better whether there is any use to my looking at it.

Thank you for your trouble.

Sincerely,

Margery A. Crane

(Mrs.) Ralph T. Crane, Jr.

131 Upper Mountain Avenue
Montclair, N. J.

May 25, 1999

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Joseph L. Tucker
102 Aberdeen Place
Clayton, 5 Missouri

Dear Mr. Tucker:

For your information the watercolor "Apples and Tomatoes" by Charles Demuth, circa 1929, was originally willed by the artist, with all his other possessions, to Robert Locher. The latter died several years later and in turn willed the entire collection to Richard W. C. Wayand. Upon the decease of Mr. Wayand, the Estate sent all the painting by Demuth to Parke Bernet Galleries at 980 Madison Avenue, New York. A sale was held in two sections: one October 16, 1957 and the other February 5, 1958.

The painting referred to was purchased by the Gallery in that sale.

From May 20 to June 7, 1958 an exhibition of Demuth's paintings owned by the gallery was held here. The catalogue which I am enclosing lists this as #19 and also carries a reproduction of it.

During the thirty-four years of the gallery's existence we have had a large number of Demuth paintings for exhibition and/or for sale. I am thoroughly acquainted with his work and personally as well as director of the gallery, unqualifiedly attest to the authenticity of "Apples and Tomatoes".

Sincerely yours

BCHL

P. S. The fact that this was one of the three reproductions in the catalogue may give you some idea of my opinion of the painting.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POL
✓
rnt
EDGAR B. MILLER
363 WEST KRIE STREET
CHICAGO 10, ILLINOIS

May 26, 1959

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Thanks kindly for sending the photograph of the
"Terach" sculpture.

For the time being we are not able to decide
definitely and therefore, we are returning the
photograph as per your request.

Very truly yours,

Edgar B. Miller
Edgar B. Miller

EBM:ja
Encl

on card previously

"C/B 7/59 Int Rattner - Friend of Frankel

180 Fairhaven Road
Rochester 10, N.Y.
May 26, 1959

The Downtown Gallery, Inc.
32 E. 51 St.
New York 22, N.Y.

Dear Sirs:

Enclosed find check for
payment for drawing "Miner and
Houses #2" and a silkscreen
print "The Scientist" by Ben Shahn.

I've just received them back
from being framed and am
delighted with them. Would
you be able to give me any
additional information about
them? For example, when they
were done, whether perhaps
the drawing was done as an

illustration to be printed
with an article sameplace
(it had an extra set of ink
lines close around the
drawing which made me
wonder), whether it was
intended to be connected
with a particular place, etc.
On the back was written
"Coral Vets 16, #133 K,
Miner with House #2, E L,"
none of which I can interpret.

Thanking you for any help
you are able to give me
along these lines in regard
to either work, I remain

Yours very truly,

Anne Zinkler (Mrs. L.)



Bucknell University
Lewisburg, Pennsylvania

May 27th, 1959

Mr. John Marin
Downtown Gallery
New York, N. Y.

Dear Mr. Marin:

I'm sorry to cause you this inconvenience, but I seem to have lost your original bill for the Ben Shahn prints. If you will send me a duplicate of the original bill, Bucknell will send a check by return mail.

Sincerely yours,

Bruce Mitchell
Artist-in-Residence

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Irving Frederick Burton, M.D.
A.B., M.S., F.A.A.P., F.A.C.P.

May 27, 1959

Dear Edith:

We have decided to keep the Marin "Sword Fishing Boat,
Stonington Harbor, Maine" and of course Mr. Sheeler's "Composition
Around White"

The Marsden Hartley "Los Country--Petrified Sand Hills"
is on its way back to you.

Enclosed is a check for \$250. which closes out the previous
balance of \$200 and now leaves me a tidy deficit of \$1950.00.

Sincerely,



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PANORAMIC

DENNIS

Nordness

Productions

BY AIR MAIL

27 MAY
1959

CHEAP RAIL
TRUNK

6 PM - 6 AM
& SUNDAY AFTERNOONS



Mrs Edith Halpert
32 E. 51
NYC 22 NY
USA

E. T. W. Dennis & Son, Ltd., London and Scarborough.

SUBJECT TO POSTAGE AT LETTER RATE unless only 5 words of Greeting are written apart from own name, address and date, and name and address of addressee, when the postage would be at Printed Paper Rate.

Dear Edith: Took on London, although
I made good contacts & everyone in
town now knows my roster. And the
Hauver Gallery hates M. Jackson, saying
she has no right to be a dealer. You are
going to Russia? Off tomorrow to
Antwerp & then Paris. Wish you were
along. Blessings to No. 10. Love
Larry. (You should NOT READ MARY'S POSTCARDS!)

NEW COLOUR

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56 SCARBOROUGH STREET, HARTFORD 5, CONNECTICUT

Ribicoff

May 27, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Forgive me for being remiss, but this has been a horrible month. My mother-in-law passed away a few weeks ago, and my children have both been ill.

About the Dove watercolors:

I am keeping for myself Centerport Series #13. A first payment against the \$180 which you quoted me is enclosed, and if it is agreeable with you, I'll pay off the balance within two or three months.

The museum has Red, Olive and Yellow (which the Chester Blands, at my suggestion, have already purchased) and McKesson Brown's Boathouse (as yet not sold).

As for our paying you a visit in Newtown this summer, just ask us.

Meanwhile, if for any reason you should be in our neighborhood, we'd be most pleased to have you see our home, children, collection, etc.

Apologies, again, for my delay in sending you the above information, but I trust you appreciate the reasons.

Cordially,

[Signature]

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5/28/59

Dear Aunt Edith,

Mommy just got home, and I was so thrilled with the picture you gave me that I decided to write you right away and tell you how much I like it. Thank you ever so much for it. It was so sweet of you to give it to me.

Tomorrow I must turn in my music notebook in school. Last time I turned it in I got an A+ on it. I put the list in of Jack Lawrence's songs with his autograph. I also put in the program from "La Plume de ma tante" with the autographed picture from the star. Boy! She thinks

that's good! just wait till she sees what I put in it this time. I am putting in Frederick Lowe's + Adolph Green's autograph + also the autograph of some popular singers.

I was so glad to get Frank Gallop's autograph. I was going to write him for it, but now I don't have to. When I was helping Lawrence send out some bills in the gallery last Easter, I came across his address - 50 Park Avenue. Isn't Tony Randall back yet? I wrote him a letter a couple of months ago + never heard from him.

On Monday I was so excited. Guess who I got

(3)
a letter from? Louis Jourdan! I wrote him a while ago but really never expected to get an answer from him & such a sweet letter. Don't forget to faint for me if he ever comes in the gallery! Well, I have to go now & study for a history test, or I'll get balled out in class if I don't get an A.

Hope you are feeling better.

Thanks, again, for the lovely picture!

All my love,
XXXXX
Patsy

Art in America

635 MADISON AVENUE, NEW YORK 22, N. Y.

TELEPHONE: MURRAY HILL 6-7800

May 28, 1959

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Middleburg

Dear Edith:

Enclosed is for Russian art critic
we hope you will nab for our "International Look at American Art" issue.

Your piece on "Moscow Sees American Art" sounds perfect as we talked about it yesterday - Russian comment on our show and, secondarily, something on their concept of the show they are sending here for us.

Thanks in advance.

Sincerely,

Jean Lipman
Jean Lipman, Editor

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LEE A. AULT

Vice President
CHARLES A. DANA, JR.

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JEAN LIPMAN

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Photography
BEAUMONT NEWHALL

Gallery Editor
DOROTHY GERS SECKLER

Children's Page
IRMA SIMONTON BLACK

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PAUL KANTOR GALLERY

348 NORTH CAMDEN DRIVE
BEVERLY HILLS, CALIFORNIA
CRESTVIEW 8-2673

28 May 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

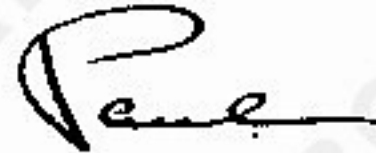
Concerning Max and the commission on the Dove:
I've straightened everything out with him so you
can cross the \$220. off your books and clean up
his account.

Incidentally, when you couldn't supply the Ben Shahn
drawing the congregation decided to get the rabbi a
bible illustrated by Chagall as a substitute. It's
all "gescheft".

Business has been quite good out here, but aside
from that I've been leading a rather sedentary life.
I get my final divorce next week and become a most
eligible bachelor again.

Warmest regards.

Sincerely,



Paul Kantor

PK:gc

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Ladies : Misses : Juniors

17-19 WEST BALTIMORE STREET
BALTIMORE 1, MARYLAND

Phone SARatoga 2929

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Downtown Galleries,
22 East 51st St
New York City.

May 28th 1959

Dear Mrs. Halpert

Dear find enclosed \$250.00 deposit on
the May Weber, Multiple Portraits #16 as selected while
in your Galleries.

I would like to mention again about the frame,
do you think the quality would be in keeping
with a May Weber?

How ever, the wall the picture is to hang on is quite
opacious so enhancing the life would be quite abright.
So long as it does not impair the appearance of the
picture.

Delivery can be made at any time until
Sept 15th which will give you ample time to have a
rentable frame made.

I find I cannot make the trip to New York at this
time as I had planned. I appreciate your courtesy and
interest -

Very Respectfully

Leo Rudolph

Shipping Address - 3601 Greenway - Baltimore - 18, Md.

ST. ARMAND'S GALLERY

550 So. Washington Drive
Sarasota, Florida

P. O. Box 1888

FU 8-1357

May 28, 1959

Downtown Gallery
32 E. 51 St.
New York City

Att: Mr. Lawrence Allen

Dear Mr. Allen,

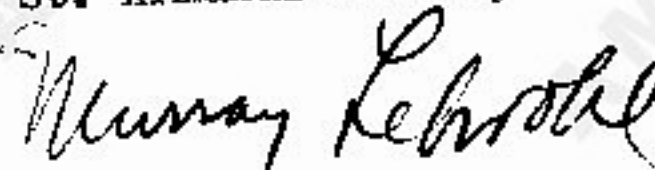
We come to you for help, recommended by a mutual friend, Saul Stern. We opened our gallery last August, and are finding that Sarasota is a very fertile area for the sale of paintings and other works of art. We hope to soon have a wide clientele, and perhaps we can institute many sales to our mutual benefit.

Our problem now, Mr. Allen, is that we have been requested to locate a painting, to be given as a gift, by a well known artist, and under Saul's instigation we suggested Marin. Our client asked if we could get some photographs of available paintings by Marin in the \$300 - \$400 class retail. We may be able to go to \$500. Subject matter has not been stipulated, but nudes have been excluded. Is it possible, Mr. Allen, that you could send us some photos (which we shall return) to submit to our client; and let us know if your quoted prices will include our commission.

We would appreciate any suggestions you have to offer, since we have not up to now found it necessary to go out of town to locate something. If there is any further information you require, we are at your service. Thanking you for your attention we are,

Very truly yours,

St. Armands Gallery



Murray Lebowitz

ML/r

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From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

May 28, 1959

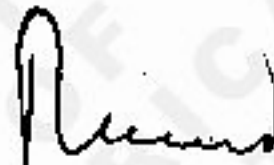
MEMO TO MRS. EDITH G. HALPERT:

I have a letter from Robert O. Parks, Director of the Smith College Museum of Art, accepting "with greatest pleasure" the Marin. He writes as follows:

"Will you ask Miss Halpert to send me a letter of appraisal. The Treasurer of the College tells me he must have this."

I'd appreciate it if you would comply with this request.

Best wishes.



UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA

May 28, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

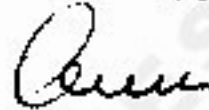
Dear Edith,

Just a line to tell you that Mr. Wight is out of town and to assure you that we do have and make use of the consignment invoice which you sent us. I believe that, in his last letter to you, he simply meant to let you know that there is considerable interest in the Doves that are for sale.

It is a beautiful show, and, in my opinion, the gallery has never looked better. Many people agree!

Your trip to Russia sounds exciting and I know that Mr. Wight, too, hopes that it will not interfere with your seeing him when he comes East this summer.

Sincerely,



Ann S. Brown

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ARTHUR JAFFE HELIOCHROME COMPANY
3 EAST 20TH STREET
NEW YORK 10, N. Y.
May 29, 1959

Mrs. Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

Enclosed please find copy of a letter each
which we have written to Miss O'Keefe and Mr. Rattner.

We would greatly appreciate your help in get-
ting these permissions as soon as possible, because we are
pressed for action in connection with fulfilling our contract
with the Government.

Very sincerely yours,

ARTHUR JAFFE HELIOCHROME COMPANY

A. Jaffe

EOJ:pw

COPY

Abiquiu, N.M.

5/30/59

Martin Friedman
Walker Art Center
Minneapolis, Minn.

Dear Mr. Friedman:

I have been away from home and had no mail for some time till this week. In answer to your letter of March 12, '59, I must say that I very much dislike the idea of being called an "Immaculate" so I cannot possibly be a part of the exhibition you have in mind.

I will be having another exhibition at the time you have in mind and feel that the "Immaculate" idea would be very unfortunate for the other showing. I am sorry but to me it seems a very unfortunate idea.

Sincerely

Georgia O'Keeffe

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PRATT INSTITUTE BROOKLYN 5 · NEW YORK
THE ART SCHOOL

29 May 1959

The Downtown Gallery
32 E. 51st Street
New York, New York

Dear Sir:

This is to confirm that the Max Weber paintings which you lent to us will be returned to you on Monday morning, June 8th. Please let me know if these arrangements are convenient to you, or if you would like other arrangements made.

Sincerely,

Walter Erlebacher
Walter Erlebacher
Director, Circulating Exhibits

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THE PRINT CLUB

1814 LATIMER STREET
PHILADELPHIA 3

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May 29, 1959

Downtown Gallery
32 East 51st Street
New York, New York

Dear Sirs:

We are returning the prints which you sent us on consignment. We are closing for the summer and will reopen after Labor Day. We will get in touch with you in the fall. have a pleasant summer.

Sincerely yours,

Bertha von Moschzisker

Bertha von Moschzisker
Director

Bvm/ee

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UNITED STATES INFORMATION AGENCY
WASHINGTON

May 29, 1959

Dear Mrs. Halpert:

On July 25, 1959 the American National Exhibition opens at Sokolniki Park in Moscow and continues through September 5, 1959. One of the major cultural features is the exhibition of American Paintings and Sculpture, which has been assembled by the U. S. Information Agency. These works of art have been borrowed from museums, galleries, and private individuals throughout the United States. To insure their safety while away from their owners, the Agency has promised that a competent American curator will supervise the unpacking and installation of the art collection in Moscow, and the dismantling and repacking at the end of the exhibition period.

It is our hope that you are planning to be in Moscow this summer and that you might be willing to supervise the unpacking and installation of the exhibition. We would be most grateful if you could remain with the collection to greet prominent Russian visitors, and as a lecturer for the first two weeks of its display. I understand that you speak Russian, and to speak to the Russian people on Modern American Art, which you know so well, would add immeasurably to the effectiveness of the show.

Should you be able to make such a personal contribution toward the success of the fine arts exhibition, we should like you to arrive in Moscow on July 20 and remain until approximately August 10. Dr. Richard McManathan, Director, Munson-Williams-Proctor Institute, in Utica, will serve as curator from about August 8 through the closing of the exhibition. If your stay in Moscow could overlap a few days, you could give him a helpful indoctrination which I am sure he would appreciate.

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

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- 2 -

For whatever time you could serve as curator, the Agency would reimburse you at the established government per diem, i.e., \$16.00 per day.

I sincerely hope you will be free and able to assist with the fine arts exhibition, not only because I know the paintings and sculpture will be well cared for, but because I believe you have a very personal contribution to make through your presence.

Sincerely,



Robert Sivard
Chief, Exhibits Division
Information Center Service

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Congregation Emanu-El

ARGUELLO BOULEVARD AND LAKE STREET
SAN FRANCISCO 18, CALIFORNIA

RAYVIEW 1-3434

June 1, 1959

Mrs. Edith Halpert
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

As you suggested, I am writing you again at this time to see if there is any possibility of arranging an exhibit of Mr. Shahn's work here in San Francisco.

The dates would have to be moved up because I had to make definite arrangements for the summer and early fall. However, I would be happy to plan it for November through January or any other dates you care to suggest.

Please let me know as soon as possible if we can look forward to this exciting event.

Cordially,

Lilly Weil Jaffe

Lilly Weil Jaffe
Curator: Temple Emanu-El Museum

LNJ:vd

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252 Red Road N.E.

UNIVERSITY OF MINNESOTA
COLLEGE OF SCIENCE, LITERATURE, AND THE ARTS
MINNEAPOLIS 14

DEPARTMENT OF POLITICAL SCIENCE

1 June 1954

Miss Edith Halpert
Downtown Gallery
32 East 51st, N.Y.C.

Dear Miss Halpert:

Please find enclosed my first
payment on the beautiful Rattner,
by Hulton #2. This is a check for
\$520. I should like to make a
second one of \$500 about the middle
or end of September.

Mrs Nancy Willey is most
delighted to have the picture for
awhile in her apartment. She
has written ecstatically about it.

Kindest regards,

Ben Lippincott

JOSEPH MARSHALL
THE BLEACHERS
OZONE, TENN.

June 1st
1959

Mr. John Marin Jr.,
Downtown Galleries,
New York, N.Y.

Dear Mr. Marin:

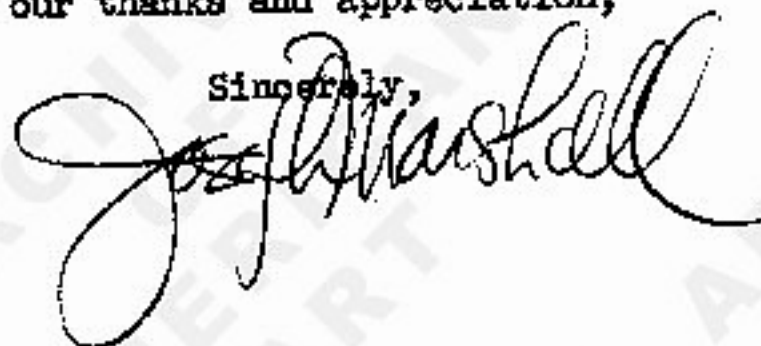
I want to thank you for your most sympathetic assistance to us in the purchase of the Dove and Marin watercolors a few weeks ago. They arrived safely and are giving us a great deal of pleasure.

I recall seeing in a show case in the Marin room a book on your father and, I believe, one or two catalogs. I wonder if copies of these are available. If so could you send me a set, or as many as may be available, either billing me or shipping COD, to the address below. I would also like to have any available catalogs of Dove -- except the one for the recent travelling exhibit which I already have.

Also would you change your registration of the ownership of the watercolors we bought to our legal name: Mr. & Mrs. Joseph Marshall Krechniak, Ozone, Tenn.

Again our thanks and appreciation,

Sincerely,



11 Snow's Court NW
Washington 7, D.C.

14 bis Rue Marbeuf
Paris 8, France
June 1, 1959

THE DOWNTOWN GALLERY
32 East 51 Street
New York, 22, N. Y.
U. S. A.

Gentlemen:

I wrote to you in January 1958 in regard to a painting I purchased from you in 1950, and did not have from you the courtesy of a reply. I am sure there is some reasonable explanation of this, but I would ask you now please to let me hear from you immediately in answer to this present letter.

In 1950, I bought from you a Harnett painting, Public Ledger, for which I paid you \$900.00, under bill of sale No. 5417. I bought this painting under the name of Mrs. Charles Arden Mobley, Jr., which was my name at that time.

I now want to sell this painting and would very much appreciate your sending me a full description of it and if possible, a photograph. I have been requested to supply this, and since the painting is in America I have no way here of measuring it.

Thank you very much for this information.

Very truly yours,

Flora M. Preston

Flora M. Preston

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BELDEN RODMAN
VALLEY ROAD
OAKLAND, N. J.

June 11/59

Dear Edith -

Was the sale
consummated + if so could
it possibly be paid in
cash?

Ever

J. Rodman



HOLLAND FESTIVAL

UNDER THE PATRONAGE OF H.M. THE QUEEN AND H.R.H. THE PRINCE OF THE NETHERLANDS

THE HAGUE-SCHEVENINGEN — AMSTERDAM

Festival Office: 30 Gevers Deynootplein - Scheveningen

Tel. The Hague 558700, 558701 - Cables: Festival Scheveningen

Amsterdam Office: 5 Emmaplein - Amsterdam-Z.

Telephone: 722245 - 723320 - Cables: Festival Amsterdam

June 1, Amsterdam 1959

Mrs. Edith Halpert
The Down Town Gallery
32 East 51 Street
NEW YORK 22, N.Y.

Dear Mrs. Halpert,

Excuses me for answer you so late - but my Holland Festival 1959 is on full
tours and so there is a lot of work.

I feel very sorry that you will'nt come to Amsterdam this summer - for me to
come to New York? - I don't know yet - but when I will contact you in time.
Still I hope we will find a possibility to organize an exhibition in your gallery.
I will contact Mr. Sandberg and talk it over again with him.

From July 18 till August 20 I'm in Italy- I hope to see you again and wish you
a good trip, - and send you my best regards

Sincerely yours

Toussie Salomonson
Keezer

HOLLAND FESTIVAL:

(MEMBER OF THE "ASSOCIATION EUROPEENNE DES FESTIVALS DE MUSIQUE")

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from both artist and publisher involved. If it cannot be
established after a reasonable search whether an artist or
publisher is living, it can be assumed that the information
may be published 60 years after the date of sale.

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

June 1, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

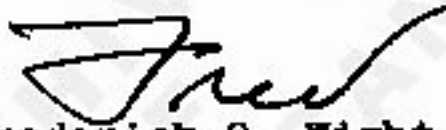
Dear Edith:

I was away for a few days in San Francisco, and Ann Brown wrote to reassure you that we do have the price list and have made use of it. I am so well assisted these days that I am out of touch.

I do realize that I was unworthy to be your successor in Russia. That Dick McLanathan is following you is, of course, a splendid choice, especially if the objective is to puzzle Khrushchev. We will just have to make out with Connecticut, and I shall have to consider myself fortunate to spend some time with you in this country. You might drop me a postal telling me just when you will leave for Russia and when you expect to return.

If you were thirty years younger, I am under the impression you would not be around at all. Today is my birthday; let us not think of these things.

Affectionately,



Frederick S. Wight
Director of the Art Galleries

FSW:je

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DEPAUW UNIVERSITY
Greencastle, Indiana

June 1, 1959

Memorandum to the Artists Participating in the First Annual Invitational Drawing Exhibition at DePauw University:

DEAR GEORGE:

We want to thank you sincerely for your willingness to be represented in this - our First Annual Drawing Exhibition - in our new Art Center. We feel that it will be one of the finest drawing shows in the country and already our galleries in this area are asking for it. We, of course, will invite all the art groups, agencies, artists, and art students in this section of the country and we have located several of George Bridgman's originals to help set it off.

The most encouraging and heartwarming results to date are the wonderful, provocative letters from such men as Leon Kroll, Dale Nichols, Peter Halch, Thomas Hart Benton, Ben Shahn, Mrs. Anthony Thieme, Rockwell Kent, and others. These letters alone have already had a terrific impact on our students in drawing and you can well imagine the effect of an exhibition of drawings by such men as these on our campus, community, and state along with such outstanding draughtsmen as Nicolai Cikovsky, John Groth, Alexander Hogue, Peter Hurd, Luigi Lucioni, Doni Reed, Doris Rosenthal, Kenneth Riley, James Walker, Eugene Speicher, Robert Brackman, and Walter Klett.

We wish we could write you all a long, personal letter of thanks for your contribution - we will try to do so as time permits. We are still hoping to hear from Dean Cornwell, Eugene Savage, Paul Clemens, and Andrew Wyeth, among others. I have studied in Europe and conducted art tours on the continent for seventeen summers and can truthfully say that I, personally, am looking forward to this exhibition with more anticipation than any exhibition I have seen anywhere anytime. We will, of course, send you catalogues and information about the exhibition and we hope you will give us an opportunity to purchase some of the drawings. We will try to send you colored slides of your drawings as they appear in our gallery. We hope that you can visit us at DePauw during the show or sometime in the not too distant future.

Thank you again for your consideration and generosity. We hope we all can bring about a renaissance in drawing.

WITHOUT YOUR DRAWINGS THIS SHOW
WOULDN'T BE COMPLETE

A. Reid Winsey
Head of the Art Department

Invitational Drawing Exhibition drawings due at DePauw September 10, 1959.
Exhibition from September 20 through October 16.

784 Bank Ave
 N.Y. 21, N.Y.

June 1, 1959

Dear Mrs. Halpert —

My address

Thank you so much for your
 letters of March 9th and April 17th.
 I apologize for not replying to
 them sooner but during this period
 I have bought and moved in to
 an apartment (at the above address)
 as well as being in Cleveland a
 good part of the time, as my
 children are still there, finishing
 their last week of school.

I am most grateful for your
 appraisal of the Hattie I have

4
given it to the D.Y. University
Rehabilitation Center and Dr. Rusk
and the others there are most
delighted to have it. You were
very thoughtful to offer to send me
an official appraisal for the \$500
deduction of my records and I
would very much appreciate your
doing so.

The Alexander Brook still life
is still in Cleveland as well as
most of my other pictures & furniture
When I sell the house & send the
things to D.Y. I'll figure out
just what I want to give

himself, and so perhaps at that ¹⁴
time we can discuss it?

With best regards and
thanks for your trouble -

Sincerely
Carol Gumbel Greenberg

P.S.

Please note change
of address!

OIL PROPERTIES
RANCHING
SCIENTIFIC RESEARCH

TOM SLICK
NATIONAL BANK OF COMMERCE BLDG.
SAN ANTONIO 5, TEXAS

June 1, 1959

The Downtown Gallery
32 East 51 Street
New York, New York

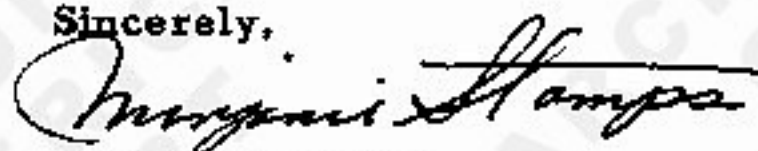
Gentlemen:

We are today in receipt of your statement in the amount of \$1650 covering purchases for the months of March and April.

We are at a loss to understand this balance and would appreciate your checking into it for us. Our records indicate that on March 10th our bookkeeper forwarded to you our check in the amount of \$1200 in payment for "Sun Water, Maine." This might account for a portion of the unpaid balance. We would appreciate very much your checking into this matter for us and possibly sending us the names of paintings that you still have on your records under the unpaid balance, so we can clarify this matter, and see where we could have missed a statement from you, or that our check was lost in transit.

Thank you so much for your attention to this matter, and we sincerely hope this matter can be clarified.

Sincerely,



Marjorie Stamps
Secretary

dgc

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 1, 1959

Dear Governor Rockefeller:

Thank you very much for your letters of the fifth and the sixth of May. You were very kind to me, and I am deeply appreciative.

The Ben Shahn water color will have a place of honor in my Library because of your thoughtfulness in giving it to me on my seventy-fifth birthday.

Your reference to the committee of which I was chairman during World War II pleased me no end. General Somerville, who, by the way, did not think very much of me, told the President he thought a savings of fifteen billions was caused by the investigations of that committee. That was not a great percentage of the 560 billions spent, but I do think we prevented a lot of scandals and kept many good men on the straight and narrow path when temptations for big and easy money were dangled before them.

I have always contended that when men are not properly checked in banks, tax collection agencies and in connection with the expenditure of government funds, local, state and national, the top executive is blame worthy too.

I had made a special study of that situation, and the committee made it work.

Thank you again for your good letters.

Sincerely yours,

HARRY S. TRUMAN

Hon. Nelson A. Rockefeller
Governor of the State of New York
Albany, New York

ALBANY INSTITUTE of HISTORY and ART

Founded 1791

125 WASHINGTON AVENUE
ALBANY 10, NEW YORK

June 2, 1959

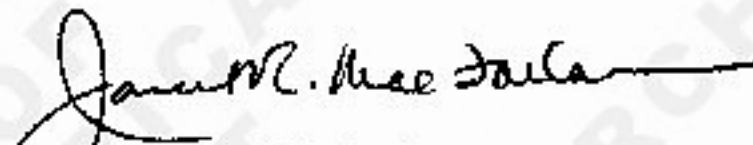
Mrs. Nathaly C. Baum
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Baum:

We will arrange to have a photograph of the Charles Sheeler landscape, 1913, made for you. This will come as soon as we receive it from the photographer which may be a few weeks.

The dimensions of this painting are 13-3/4" wide by 10-3/8" high.

Sincerely,


Janet R. MacFarlane
Director

JRM/a

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40 East 9th Street
New York 3, N.Y.
June 2, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

The address of Mr. Horace Richter is 36 East 36th Street, New York City. I would be very grateful if you would send him a copy of the "Ben Shan" piece that was used at the exhibition.

I am looking forward to the time when I will be able to purchase good pictures, until then I'll be in from time to time to look, to dream.

Yours truly,

Alexandra Berlin
Alexandra Berlin

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June 2, 1959

Mrs. Malcolm C. Chase, Jr.,
99 Power Street
Providence, Rhode Island

Dear Mrs. Chase:

As you requested, we are sending the bill to the office of Mr. Chase. I forgot to inquire as to the shipping address - your residence or the office. Most you please let me know. Meanwhile, we shall have the painting packed for shipping.

As we discussed during our telephone conversation, we shall have to recall the painting for our opening exhibition. The specific date at the moment is indefinite. It will be either from late September for a month or from the middle of October for a likely period.

Thank you for your cooperation.

Sincerely yours

RM:ls

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DAVIS & COLLINS

ATTORNEYS AT LAW

68 MAIN STREET

DANBURY, CONNECTICUT

TELEPHONE
PIONEER 8-9281

WENDELL DAVIS
CHARLES P. COLLINS
THOMAS L. CHENEY
WILLIAM W. SULLIVAN

June 2, 1959

Mrs. Edith G. Halpert,
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

We enclose duplicate originals of a real estate contract between you and Mr. Bolmer, based on our conference last Sunday, May 31st.

If this is satisfactory, would you please sign both in the space above your name and return to me. I will obtain Mr. Bolmer's signature to both and return one to you. You and Mr. Bolmer will thus each have a fully executed copy.

I am ordering the title search. Enclosed is copy of my letter to my title searcher to give you an idea of the points which I consider important after the conference with Mr. Bolmer and examining the road personally with him last Sunday.

You could let me have your check in the amount of \$12,600, the balance of the purchase price, at your convenience.

I hereby acknowledge receipt of the \$1,000 down-payment on behalf of Mr. Bolmer.

Very truly yours,

Thomas L. Cheney

TLC:L
Encls.

DAVIS & COLLINS
ATTORNEYS-AT-LAW
68 MAIN STREET
DANBURY, CONNECTICUT

cc Mrs. E. G. Halpert

June 2, 1959

Mr. Jerome B. Angell
Birch Grove
New Milford, Connecticut

Dear Jerry:

I enclose a copy of a contract between Nufer B. Bolmer and Edith G. Halpert, covering property off Eden Hill Road in the southerly part of Newtown. I would like to have you search the title.

In this instance, I think you should start (and include in your fee) by going to the Assessors office and making a tracing of the land presently in the name of Mrs. Halpert, the land acquired by Bolmer from Summers and the land immediately south of Mrs. Halpert's property fronting on Eden Hill Road which Bolmer acquired from Kelly.

The property which Mrs. Halpert presently owns is an odd shape, having a jog at the back.

The property contemplated by the contract is a very odd shape, is landlocked and lies behind the Halpert and former Kelly property.

Keep an eye out for a narrow strip of land running generally easterly and westerly, formerly owned by a street railway company. As I remember it, Bolmer says he obtained title to this piece, which cuts across the property, subject to the contract.

Bolmer has run a road from Eden Hill Road westerly immediately south of the present Halpert property, which will provide access to the premises contracted for.

The two parcels conveyed by Nufer Bolmer to his brothers, George and Eugene are at the westerly

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DAVIS & COLLINS

ATTORNEYS-AT-LAW

66 MAIN STREET

DANBURY, CONNECTICUT

Mr. Jerome B. Angell

-2-

June 2, 1959

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end of this road, and there is some question whether they are carved out of the property Bolmer acquired from Summer, or the property Bolmer acquired from Kelly.

By making the foregoing preliminary tracing, I think it will be a great help in visualizing the search. Also, Joe Bennett is making a formal survey, and I will want to see how closely it coincides with the Assessor's idea of the former Summers property. The Summers property was supposed to contain about 50 acres, but Belmers thinks it may be as much as 70.

There is no particular rush. However, we intend to close as soon as your search and Bennett's survey are completed.

Very truly yours,

TLC:L
Encl.

DAVIS & COLLINS

ATTORNEYS-AT-LAW

68 MAIN STREET

DANBURY, CONNECTICUT

Mr. Jerome B. Angell

-2-

June 2, 1959

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Very truly yours,

TLC:L
Encl.

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DELAWARE VALLEY ART FOUNDATION

746 PANMURE ROAD • HAVERTOWN, PENNA. • PHONE: LAWRENCE 5-0272

ing sales transactions,
ing written permission
ed. If it cannot be
whether an artist or
that the information
is of sale.

Miss Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your letter of May 15th
concerning William Zorach.

In answer to your questions we would be
very happy to receive the booklet you mention con-
cerning the work of Mr. Zorach. At the present time
the work of the Foundation has been detained due to
the holdup in Washington concerning our tax exemption
as an Educational Corporation. Part of our budget is
to be used for photography so that we may build our
slide library with fine representation of the work
of American artists. I will let you know in the near
future when arrangements can be made to take pictures
of Mr. Zorach's work.

It would be greatly appreciated, however if
there are any slides available of his work that could
be forwarded to the Foundation.

I am enclosing a statement by Mr. Michael
Von Moschzisker, Chairman of the Philadelphia Rede-
velopment Authority which I am sure will interest you.

Thank you for your cooperation,

Sincerely yours

Henry W. Peacock
Henry W. Peacock
Executive Director
June 2, 1959

OFFICERS AND DIRECTORS: JAMES FENTRESS, President; Vice President Foote Mineral; Board of Trustees Fentress Foundation
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Artist-Teacher DIRECTORS: BENJAMIN BERNSTEIN, President Quaker Storage BERNARD BRENNER, Artist-Teacher
Vice President Catherwood Foundation WALTER GAYDETSKY, Manager Art Craft Picture Framing MARION F. T. JOHNSON, Director of Art Education,
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Art Commission MARKLEY STEVENSON, Landscape Architect, Philadelphia Art Commission MICHAEL VON MOSCHZISKER, Chairman Philadelphia Redevelop-
ment Authority DIRECTOR OF PUBLIC RELATIONS: CAROL R. SIMON ATTORNEY: MACCOY, EVANS and LEWIS

DELAWARE VALLEY ART FOUNDATION, INC.
746 Panmure Road
Haverford, Pennsylvania
LA 5-0272

Mr. William Zorach
276 Hicks Street
Brooklyn
New York

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Delaware Valley Art Foundation is a non-profit educational corporation created to promote a synthesis of the visual arts. Enclosed you will find a brochure explaining the purposes and program of DVAF.

An initial group of 100 artists, representing all types of work in the visual arts, has been selected by a qualified jury of artists and architects serving the Foundation, to execute commissions procured through the Foundation.

The Board of Directors of DVAF cordially invites you and your work to be represented in the Foundation's program. Enclosed is a list of artists invited, indicating the quality of work DVAF will represent.

DVAF will charge no fee or commission to the artists on our lists for services rendered.

Examples of your work will be maintained in our slide library which will be used to interest and develop clientele in the fields of:

Architecture

City, State and Federal planning

Industry

and all potential users of the visual arts in both public and private structures and landscaping.

Your relationship with DVAF is outlined as follows:

1. The Foundation will use slides of your work in its Demonstration and Lecture program, working directly with the architect or planners involved.
2. Every effort will be made to bring you and the potential users of your art together in the initial stages of planning contemporary structures, so that integration of your art with the architecture or landscaping will result.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3. Every commission you receive through the services of DVAF will enable you to establish your own fee with the user of your art. The Foundation has no responsibility for payment of fees. DVAF shall not hinder your freedom of expression and shall in no way interfere with arrangements made except to emphasize the importance of integration with work involved.

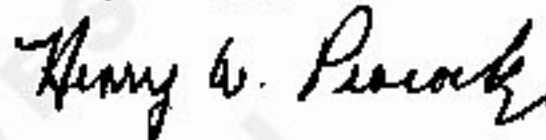
4. After the contract is signed, you have no obligation to fulfill to DVAF except to carry out the contract according to its terms.

5. You will receive direct benefits from DVAF's public relations program emphasizing the educational services of the Foundation, the top quality of participating artists and the benefits to the public resulting from the use of the finest art forms in new architecture.

As a professional artist, I hope you will share my feelings that DVAF will provide added dimension to your personal expression and afford you an opportunity to make a vital contribution to the vast building program that confronts us. DVAF is founded with the belief that active participation of first rate artists, dealing with the problems of creating our physical environment, will stimulate direction toward the synthesis of the visual arts.

If you desire to be included in the program of DVAF, in accordance with this letter, please indicate your acceptance on the enclosed questionnaire and supply the indicated information to the Foundation on or before April 30, 1959.

Very truly yours,



Henry W. Peacock,
Executive Director
Delaware Valley Art Foundation

DVAF Questionnaire to Artists

I authorize the Delaware Valley Art Foundation to submit my name and work to potential users thereof in accordance with the purposes of DVAF. For that purpose I submit the following information.....

Signature _____

BIOGRAPHICAL DATA (please print or type)

Name _____

Address _____

Phone Number _____

Studio address _____ Studio phone number _____

Schooling: Art schools, Universities, private instruction (dates)

Present occupation (give details of positions)

All positions of occupation to the present time. If more space is needed than provided here, use back of sheet.

List details of all prizes, grants and Fellowships (dates, name of prizes, amount, who gave it, etc.

Details of any Museum purchases or important private collections.

Memberships in art organizations, past and present (positions, if any)

Approximate price range of your work (for different sizes and media)

Details of any commissions (art and architecture, landscaping, etc.) give

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dates, fee you received, description of project, architect involved, etc.

Any personal thoughts you may have on integration of art and architecture.

Brief description of your method of working, time to complete average work.

Details as to your availability to do work.

Details as to gallery affiliation, agent, question of contracts, etc. DVAF IS NOT ACTING AS AN AGENT, WILL NOT TAKE A FEE FOR ANY COMMISSION OBTAINED THROUGH OUR SERVICES.

INSTRUCTION FOR SUBMITTING SLIDES.

Photographic color slides of your work:

1. Finest examples of work that has been done, regardless of age.
2. Examples of experimental work (if any) in new materials or techniques.
3. Examples of work that may show evolution of style (from representational to non representational) if at all possible. If style has not changed considerably, please send examples from different periods in your growth.
4. Examples of any work that shows integration with architecture or landscaping.
5. Please place date work was completed in upper right corner of each slide; also owner and address of each work.

All slides submitted will be placed in the slide library of DVAF; however, the Foundation will not be responsible for loss or damage to the slides, although every precaution will be made for their care.

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INITIAL INVITED ARTISTS

PAINTERS (Easel and Mural)

Andrade, Edna
Baziotes, William
Berd, Morris
Boynton, James
Cajori, Charles
Calcagno, Laurence
Day, Larry
DeKeoning, William
Diebenkoan, Richard
Fujita, S. Neil

Foster, John
Gatch, Lee
Getchoff, Sonia
Gotlieb, Adolph
Graves, Morris
Hopper, Edward
Keene, Paul
Kelly, Elsworth
Kienbusch, William

Lockwood, Douglas
Loper, Edward
McGovern, Robert
Morris, Kyle
Motherwell, Robert
Osver, Arthur
Peone, Peter
Piper, Jane
Price, Melville

Rattner, Abraham
Rothko, Mark
Scharff, William
Siegriest, Lundy
Spiller, Ray
Stamos, Theodoros
Tobey, Mark
Wiley, Hugh
Wyeth, Andrew

SCULPTORS

Bauer, Marcel
Bertola, Harry
Brenner, Bernard
Calder, Alexander
Callery, Mary
Condon, Rudolph
Der Harootian, Karen
Ferber, Herbert

Glickman, Maurice
Greenberg, Joseph
Greenwood, Paul
Hare, David
Kelly, J. Wallace
Lassaw, Ibram
Lachaise, Gaston

Lipchitz, Jacques
Lipton, Seymour
Mitchell, Henry
Nash, Katherine
Noguchi, Isamu
Papashivilly, George
Rosenthal, Bernard

Rozzak, Theodore J.
Rossenwald, Lessing, 3rd
Ritcher, Germaine
Salerno, Charles
Smith, David
Rivera, Jose Ruiz de
Zorach, William

DESIGNER CRAFTSMEN (Different Media)

Esherick, Wharton
Moller, Hans
Nakashima, George
Nelson, Leonard

Paster, Cavallero
Powell, George
Renzetti, Aurelius

Rinehardt, Richard
Russam, Jean
Sarinen, Eero

Steel, Carol
Voulkos, Peter
Wildenhain, Fran

MOSAICISTS AND CERAMISTS

Drabkin, Stella

Galucci, Raymond
Parry, William
Staffel, Rudi

Russam, Olin

PHOTOGRAPHY

Meehan, Thomas

Siegal, Adrian

VITRIOUS ENAMEL

Hall, Doris

Knapp, Steffan

Kubyini, Kalman

Winter, Edward

GLASS DESIGNERS

Baut, Harry

Le Compte, Irene
Le Compte, Rowan

Sowers, Robert
Terry, Duncan Niles

Willet, Henry Lee

PRINT MAKERS

Andrews, Julia

Baskin, Leonard
Kaplan, Jerome

Kelley, Leon
Shahn, Ben

Spruance, Benton

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June 2, 1959
New York, N.Y.

Dr. Edgar F. Richardson, Director
Detroit Institute of Arts
5200 Woodward, Michigan
Detroit, Michigan

Dear Dr. Richardson:

Dear Dr. Richardson:

On May 1st we mailed to you two photographs of paintings by Stasos Davis and one color transparency of a recent work by Charles Sheeler. These, as you recall, were in relation to a project you had for a South American collection. As I advised you these were the only unsold paintings by these artists. Subsequent pictures arrived and were immediately acquired by community and collectors. While I do not want to rush you, I should like to know whether there is any prospect in connection with the three paintings or any one of them so that I may make my plans accordingly. I should be most grateful for your reply and for the return of any photographs you have no further use for.

As you probably know, I tried to reach you by telephone in Detroit but was advised that you were coming to New York. At that time, I was trying to help with the raising of funds for the Sheeler catalogue. I had a long talk with Joe Hirschman and was pretty certain that he would subscribe for a considerable part of the project but naturally did not want to undertake any further action without your approval. In planning my conversation with him I suggested that you would phone him within the next few days. I hope therefore that somehow you have had some communication with him.

Sincerely yours,

Incidentally I have an idea which might be of interest to you in connection with the Archives. If you have a moment on your next visit to New York, I shall be very glad to outline this plan.

My best regards,

Sincerely yours,

RM:ph

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June 2, 1968

Mr. Edward J. Gallagher, Jr.
3501 Ednor Road
Baltimore 18, Maryland

Dear Ed:

I am enjoying a long weekend in my house in Connecticut and to make up for the days of play brought along my dictating machine together with a good deal of most literature. Among the latter, I found a catalogue of the Edward Joseph Gallagher III Memorial Collection at the University of Arizona in Tucson and want to tell you how impressed I am with the contents and particularly with your letter of gift quoted by Andreas S. Andersen. Also I think the format and the quality of the catalogue are excellent. I have studied the overall collection and again was very much impressed but felt a bit like an orphan child when I realized that this gallery was represented with two prints and one very small watercolor in relation to many of the important examples represented in the collection, both foreign and American. While we have no paintings at all available by Sheeler and Shahn at the present time, no doubt both artists will produce some work during the summer months. The gallery will be closed during July and August and we plan to be open right after Labor Day. Perhaps then I can coax you to make some substitutions. I am sure that you will understand my rationale.

If you plan to be in New York before June 26th I certainly hope you will come in to say hello. It is always a pleasure to see you.

Sincerely yours,

RM:spb

930577 . 01V 01739

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Mr. Earle Grant

2982 Nichols Street, San Diego 6, California

Dear Earle

The art world has gone so completely wild that I have not had an opportunity to write to anyone aside from the repetitive letters and so I took my little Ediphone to Connecticut and am

having a ball dictating to the tune of crickets cricketing and owls owling while a delightful breeze flavors the interior and keeps the old girl pleasantly cool.

I cannot tell you how happy I am that the Marin is giving you so much pleasure. As I wrote you previously, there is nothing that delights me more than marrying off one of my children, or rather their products, to the right mate. Continue to have fun with the picture.

The Shahn ARTNews situation has always been thus. As you know, Shahn is a very creditable guy. In addition to painting some of our best pictures in America, he writes and lectures. In the third category he has often referred to the fascinating juxtaposition of words which appear in print in the ARTNews every month and has infuriated everyone from the owner through the editor to the mailing clerk. Thus for the past four or five years the magazine has invariably attacked my boy Ben, but since the feud is common knowledge, nobody has paid any attention to it. As a matter of fact, I think Shahn takes malicious joy in reading the reviews not only about his one-man shows but individual pictures which may appear in group exhibitions involving a hundred examples by as many artists. Invariably ARTNews picks him out as the whipping boy. Nevertheless the few paintings available in his last one-man show were sold immediately together with about eighteen drawings which we had in the back room and over a hundred silkscreens purchased by the young generation at five bucks a week. The reason I did not offer you a painting by Pack's Bad Boy is that we had none. One arrived recently and I am sending you a photograph. This is the one and only painting we have available and is his latest example. The current directive in the gallery is for the boys to have new examples for the reopening exhibition in the fall. You know that we close during the months of July and August so that the boys can have a so-called rest.

This year I am flying off to Russia for two or three weeks. After much hesitation I finally agreed to act as representative for the State Department in connection with the exhibition of American paintings to be held at the American fair for six weeks in Moscow where we are showing the majesty what's cooking in the good old U.S.A. -- culturewise.

Mr. Marie Grant

- 2 -

June 2, 1959

I am to install the exhibition which was selected by a committee of two museum directors and one painter and which, believe it or not, is an excellent cross-section of what is being done in this country. After the installation I am to give a series of talks but will remain only two weeks. I am to give up seven weeks of my vacation even as a patriotic duty. After ten months of hard work I really need the quiet of the country away from art talk at once.

I shall be back in New York before you and Philip fly to Rome. The gallery reopens right after Labor Day and I shall be there and I certainly hope to see you. Won't you please let me know ahead and save at least one evening so that we can have a good old-fashioned jam session.

The art world has been so completely with me and I have not had an opportunity to write to anyone since from the moment I left New York and as I took my little trip to the States to Connecticut and back. Having a hell of a time in the States, I am enjoying it very much. I am giving you a very good picture of the art world in the States. I am giving you a very good picture of the art world in the States. I am giving you a very good picture of the art world in the States.

EGH:pb
Enclosure

I cannot tell you how happy I am that the picture is giving you so much pleasure. As I wrote you previously, there is nothing that delights me more than knowing one of my children, or rather their picture, to the right name. Continue to have fun with the picture.

The picture is a very good one. In addition to painting some of our best pictures in America, he writes and lectures. In the third category he has often referred to the fascinating juxtaposition of words which appear in print in the ARTS every month and has interested everyone from the owner through the editor to the mailing clerk. This for the past four or five years the magazine has invariably reached my boy's hand, but since the time is common knowledge, nobody has paid any attention to it. As a matter of fact, I think the picture taken of him is reaching the review not only about his one-man show but individual pictures which may appear in group exhibitions involving a hundred examples by many artists. Invariably ARTS picks him out as the whipping boy. Nevertheless the few paintings available in his last one-man show were sold immediately together with about fifteen drawings which we had in the back room and over a hundred illustrations prepared by the young generation at five bucks a week. The reason I did not offer you a painting by Beck's Boy is that we had none. One arrived recently and I am sending you a photograph. This is the one and only painting we have available and is his latest example. The current directive in the gallery is for the boys to have new examples for the reopening exhibition in the fall. You know that we also during the months of July and August so that the boys can have a so-called rest.

This year I am flying off to Rome for two or three weeks. After much hesitation I finally agreed to act as representative for the State Department in connection with the exhibition of American paintings to be held at the American Fair for six weeks in Moscow where we are now. The picture was a cooking in the good old U.S.A. - a picture.

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June 2, 1950

not sent
Ship

Mrs. Everett E. Jones
330 Westover Road
San Antonio 9, Texas

Dear Mrs. Jones:

Thank you for your letter.

Immediately after I received this I communicated with Sir Jacob Epstein and he advised me that my casting had been originally in the silverlike tone but that he had added a patina to reduce the gloss. He very kindly gave me instructions for this very simple process and you will therefore receive the Madonna and Child in the same finish as my cast. This will be completed within the next day or two and will be shipped to your San Antonio address. I am sure that it will look very handsome against white and that you will be as happy with this sculpture as I am with mine.

We are closing the gallery -- as usual -- on June 28th and will be reopened directly after Labor Day. I sincerely hope that I shall have the pleasure of seeing you shortly thereafter.

Incidentally, Miss O'Keeffe has just returned from her around-the-world trip and I am sure she will be delighted to see you and Bishop Jones if you drop her a note in advance to make certain that she is at her home in Abiquiu, New Mexico. This is all the address that you require.

My very best regards.

Sincerely yours,

EGH:pb

June 2, 1950

Mr. James M. Kemper
922 Walnut Street
Kansas City, Missouri

Dear Mr. Kemper:

Just before William Zornach left for a month in Maine he asked me about your project and I explained that I was hesitant about pursuing the matter since you obviously had made other plans.

Out of sheer curiosity, may I ask when you selected for the monument you had in mind? I should very much like to know personally and should like to pass on the word to William Zornach. Naturally we are both disappointed but realize that you must have had excellent reasons for making another selection.

I look forward to hearing from you.

My best regards.

Sincerely yours,

EGK:pb

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June 2, 1959

Mr. Frank Kinnicut
15 Larch Road
Cambridge, Massachusetts

Dear Mr. Kinnicut:

We are now enclosing our check for \$600, together with a purchase invoice. This is for the Demuth watercolor IN VAUDEVILLE.

Indeed we have a very excellent group of watercolors by Dove similar to the one that you purchased. Fortunately Mrs. Dove decided to release a group of the watercolors which she had been withholding for some years. We shall be very glad to show these to you at your convenience.

I look forward to your visit.

Sincerely yours,

EGH:pb
Enclosures

June 2, 1959

Mr. Nicholas E. Brown
Ernest Brown & Phillips Ltd.
Leicester Square
London W.C. 2, England

Dear Mr. Brown:

A few days ago, during a visit with Mr. Lee S. Guttman, I learned that he had received only the Michael Artyon sculpture entitled THE ACROBAT and that the Henry Moore STANDING FIGURE NO. 2 had not reached him as yet.

So many months have elapsed since our correspondence that I am somewhat embarrassed to refer to this matter. However, will you be good enough to check your records and ascertain whether the second sculpture had been sent to him and what payments had been made if any. I shall be most grateful for your reply.

Incidentally, I want to repeat that I am very happy with the two Moores shipped some months ago and still hope that at some future time you can obtain additional casts of both of them for several clients who are very eager to purchase them. I refuse to give up mine as they are part of my permanent collection.

I look forward to word from you.

Sincerely yours,

EB:apb

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June 2, 1956

Mrs. Irving Levick
287 Nottingham Terrace
Buffalo 18, New York

Dear Mrs. Levick:

Thank you for your very nice letter.

We have been awaiting word from Drunkovitch and as soon as he appears we shall follow through on the matter -- making the substitution when the new frame is delivered to us.

As we are closing for the summer at the end of June I should like to have this attended to in the very near future.

It was so very nice to see you and I am very glad that you found the small portion of my collection to your liking.

I hope to see you when the gallery reopens after Labor Day.

My very best regards to you and to Mr. Levick.

Sincerely yours,

RM:ph

June 2, 1939

Mrs. E. J. Marshall
#7-15 Cheyne Row
Chelsea S.W. 3, England

Dear Buck;

It was wonderful to hear from you.

Strangely enough I received a letter in the same mail from a friend who was on his first visit to England and he too found it rather dull, or rather, his visits to the many galleries in London. I suppose France still has the old drawing power for visitors. After all, the French have made their propaganda last and certainly have arranged their galleries so that the activities are very spirited and the variety tremendous. In any event you will have a very exciting time there while the French still have the concessions in their hands.

I am writing to the Batters advising them that you will call sometime between June 15th and June 21st. Their address is 83 rue de la Tente Noire, Paris XIVe. I am sure that they will be very happy to see you and will help you with your current problems.

Indeed the Dial show is marvelous and I enjoyed my visit in Worcester. As a matter of fact I am making arrangements with Dan Rich to have the American section of the Dial exhibition come to the Downtown Gallery in the fall. My entire trip was rather nostalgic as the Dial offices during their last three years of existence were almost directly opposite the gallery when we were still on 18th Street and I had occasion to see many of the writers, editors, et cetera, who visited frequently. It was fun hearing the many talks recording the history of the magazine and to hear e. e. Cummings read his poetry.

At last my leg situation has improved tremendously. I deeply regret the mood I was in during the lovely party you gave. I was truly miserable that evening as the result of immediate physical discomfort plus the lack of sleep over a period of weeks. Despite the lack of help from the doctors the rash has almost disappeared thanks to my vesical treatment suggested by my manicurist. I am very comfortable at last. The next time we get together I shall try to make up for that evening. I am dictating this letter in Newtown, Connecticut, where I am relaxing otherwise. It is so wonderful to get away from the city and the noise, although I am afraid my secretary will have some difficulty picking out my voice from the sounds of the crickets who are chirping like mad and the occasional hoots of owls.

I hope your meeting with Piper proved interesting and gay and that you are having a better time in London. Do let me hear from you again when you have an opportunity to write.

EGH:pb

Fondly,

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June 2, 1959

Mr. Irving Mathews
Frost Bros.
San Antonio, Texas

Dear Irving:

As you probably know, the University of Illinois has arranged with its insurance company to pay for any repairs necessary in connection with the Weber gouache. I have been asked on several occasions to submit a report and estimate from the restorer but have been unable to do so to date. Won't you please ship the picture to me at your earliest convenience as the gallery will be closing the end of this month and all the restorers will be off for the summer. In order to assure payment by the insurance company we should get busy on the matter at once.

When are you all coming to New York? I hope it will be before we close for July and August. Do let me hear from you.

My best regards.

Sincerely yours,

EGM:ph

POL

Mrs. A. A. Meister
909 William St.
River Forest, Ill.
Int. O'Keeffe

1. Grey Trees in the Taos Glorieta \$4500.
2. Calla Lilly on Red 2000.
3. Winter Cottonwoods - 5 ft #214 2500.

REF out

June 2, 1958

Mrs. A. A. Meister
909 William Street
River Forest, Illinois

Dear Mrs. Meister:

Several days ago Georgia O'Keeffe returned from a round-the-world trip which lasted four months and before she went on to her home in New Mexico we obtained from her a small group of paintings which she had stored and which she had not released for sale previously.

Since you expressed an interest in her work, I thought you would like to hear about this new group. The gallery will be open until June 30th (except Saturday and Sunday) but will be closed during the months of July and August.

I hope that you will come in before we close and that I shall have the pleasure of meeting you.

Sincerely yours,

EOH:ph

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MAX WEBER PHOTOGRAPHS

Mr. Walter A. Moos
Moos Gallery
169 Avenue Road
Toronto, Ontario, Canada

Oil	Guards in Poster Compete 1950	\$2200.
	Heads 1949	3200.
Gouache	Waiting 1957	2500.
	At the Easel 1955	2500.
	Figure Decoration 1955	2500.
	At the Seashore 1955	2500.
	Yellow Pitcher 1955	2500.

June 2, 1959

Miss Bertha von Mosehnisher, Director
The Print Club
1614 Latimer Street
Philadelphia 3, Pennsylvania

Dear Miss von Mosehnisher:

We have checked our records and sales against the consignments of Shahn prints sent you since September 24, 1958, and find four prints not accounted for. These are:

Portrait of Sacco and Vanzetti \$35.00
Consignment #5824 November 18, 1958

Passion of Sacco and Vanzetti \$45.00
Consignment #5807 October 6, 1958

2 Algerian Memory \$35.00
Consignment #6133 February 21, 1959
Consignment #6147 March 19, 1959

Will you be kind enough to let us know if you wish to retain these prints during the summer or if they are to be returned later.

Thank you

Sincerely yours

THE PRINT CLUB

1614 LATIMER STREET
PHILADELPHIA 3

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HONORARY VICE-PRESIDENTS
MRS. GIDEON BOERHKE
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MRS. LLOYD WELLS

June 2, 1959

Mr. John Marin Jr.
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mr. Marin:

We are terribly sorry about the damage done to Shahn's "Lute and Molecules." Please return it to us and we will put in an Insurance Claim.

Please send it immediately as we close June 12th and won't be here after that date to receive parcels.

Thank you very much and sorry again.

Sincerely yours,

Bertha von Moschizsker

Bertha von Moschizsker
Director

BVM/ee

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June 2, 1959

Mr. Samuel Rubenstein
1 University Place
New York, N. Y.

Dear Mr. Rubenstein:

On May 9th we consigned to you two paintings by Reuben Tam which you wished to consider at your leisure.

Several weeks have elapsed and we are writing to ascertain whether you have made any decision regarding these two paintings. Several of the other Tams have been sold in the interim and we should very much like to hear from you about the matter.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

June 2, 1959

Mr. Donald E. Goodall, Chairman
Department of Fine Arts
University of Southern California
Los Angeles 7, California

Dear Mr. Goodall:

I have been away from the gallery so much during the past two months that I am somewhat hazy about the arrangements I made with you in connection with two loans you requested. The forms have reached me but I do not recall the specific objects you have chosen.

There is no date or title of the exhibition on your forms and I hope that there is sufficient time for a reply from you and the return of the filled-in blanks.

Won't you please let me know, and

and do forgive me for being somewhat remiss in this matter.

My very best regards.

Sincerely yours,

RMH:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

2 June 1959

Miss Georgia O'Keeffe
Abiquiu
New Mexico

Dear Miss O'Keeffe:

Thank you for your letter of May 30. I had just spoken with Edith Halpert prior to receiving your letter, and she too advised me that the term "Immaculates" is, from the artists' point of view, an unfortunate one. The name, I agree, is far from adequate, but it was not until I heard from you and Mrs. Halpert that I was aware of its offensiveness to the people to whom it has been applied. As you know, some recent anthologies of American art have been making frequent use of the name, and I am therefore delighted to have so major an objection pointed out. The title of the exhibition will of course be changed.

As I indicated in my earlier letter, we will have Mrs. Halpert's help on the exhibition, and on the strength of her commitment we have proceeded at some length to organize and arrange circulation of what will be our most ambitious exhibition of American art in many years. Plans have been made for showings at the Whitney Museum, the Detroit Institute of Arts, and the San Francisco Museum of Art after the exhibition's opening here.

From the standpoint of the Walker Art Center and the exhibition, it would be a tragedy if your work were not amply represented. Since our showing is in no way intended as a series of full-scale retrospectives but rather as a presentation of the positions and directions of those included in the group we have selected, I wonder whether the loan of a number of older and more recent works need necessarily prejudice any other exhibition of your work. Are you able to let me know something of the nature of the other showing? The disappointment of not having your full participation would be very great and certainly would cause a serious imbalance in the project. I hope that you will give this your most thoughtful consideration and permit us to count on your assistance.

With best wishes,

Sincerely yours,

Martin Friedman
Acting Director

mfsam

cc to Mrs. Halpert and copy
of Miss O'Keeffe's letter of
May 30 to Martin Friedman

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F
June 2, 1959

Mrs. L. Zinker
180 Fairhaven Road
Rochester 20, New York

Dear Mrs. Zinker:

Thank you for your letter.

We are always very happy to receive a report from a client stating that he is delighted with his acquisitions from us.

The silkscreen of THE SCIENTIST was produced by Shahn in 1958 and was shown for the first time during his one-man exhibition for which most of the paintings were borrowed but which were supplemented by a show of his silkscreen prints. This was based on one of the several drawings he made in preparation for his painting entitled HELIX AND CRYSTAL. The painting had nothing to do with any purpose other than Shahn's interest in science versus the humanistic approach.

The drawing MINER WITH HOUSES No. 2 was part of a series which had to do with miners and disasters. Some of the drawings appeared in Harper's Magazine and two of the major paintings which resulted from this specialized interest are at the Metropolitan Museum and at the Art Institute of Chicago. Both institutions purchased the paintings shortly after they were produced. The other symbols are of no consequence as they refer to our stock numbers and other gallery records.

I hope this is the information that you desired.

Sincerely yours,

EGH:ph

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June 3, 1959

Mr. Walter P. Winer
Assistant Treasurer
The Chase Manhattan Bank
Rockefeller Center Branch
49th Street & Rockefeller Plaza
New York, N. Y.

Dear Mr. Winer:

Will you be good enough to purchase \$50,000 worth
of U.S.A. Certificate of Indebtedness Series E bonds
in the name of The Downtown Gallery Inc.

This amount is to be transferred from the account
of The Downtown Gallery Inc.

Sincerely yours

RWH:ls

Cesar M. de Hauke
25 E 78 St
New York City

June 3, 1933

As I told you this picture comes from the
Renoir family and is reproduced in its original size and colors,
in an album entitled: "Les dessins et aquarelles de Renoir",
published in Germany. You can certainly get this book at the
Weyhe Gallery.

*Ordered to
Weyhe*

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researchers are responsible for obtaining written permission
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.



Academy 2-8315

SAN DIEGO
AND POINT MAGAZINE

HORIZON HOUSE, 3254 ROSECRANS, SAN DIEGO 10, CALIFORNIA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Car Mr Halpert -

I believe Fred Wight has been in touch with you regarding permission for us to use color plates of Arthur Dove's paintings. Is it possible that in addition you could supply us any interesting photos of the artist - preferably candid and of high esthetic quality?

Thank you.

James Britton

ASSOCIATE EDITOR JAMES BRITTON

3 June 59

These to be returned -

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June 3, 1959

Mr. Robert O. Parks, Director
Smith College Museum of Art
Northampton, Massachusetts

Dear Mr. Parks:

The current valuation on the John Marin watercolor
is listed below:

CLIFFS AND SEA - 1916 21½ x 26½ \$3500-\$4000.

Sincerely yours

RMH:

June 4, 1959

Mr. Alfred de Liagre
55 West 42nd Street
New York, N. Y.

Dear Mr. de Liagre:

In response to your request I am glad to give you the insurance valuations on the three Ben Shahn's owned by Mr. Archibald MacLeish. They are as follows:

"U.S.'s God" - ink drawing - \$1500.

"U.S.'s Black Satan" - ink drawing - \$750.

"U.S.'s Blue Satan" - watercolor - \$750.

Very truly yours,

RGL:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Cedric Dover The Studio 17A The Butts Brentford Middlesex

4 June 1959

The Director,
The Downtown Gallery,
32 East 51st Street,
New York City.

Dear Sir,

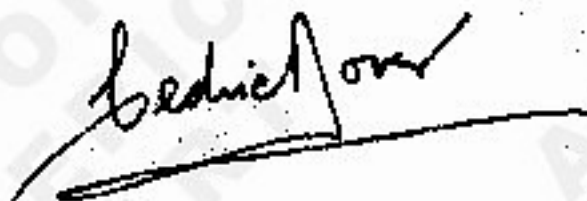
I have arranged with a leading British art publisher, who is also associated with an American company, to deliver in September, for publication in the Spring, a general survey of American Negro art. It will be the first outside the United States, where the works of Alain Locke and James Porter are now difficult to obtain; and I hope to give it a quality, supported by lifelong familiarity with the Negro scene and experience at Fisk University and elsewhere, which will help to bring American Negro art into the perspectives of world art.

In this connexion I should be grateful for the loan or sale of full plate glossy photographs of Eldzier Cortor's AFFECTION and any other pictures by Mr. Cortor; and of three of the most striking, according to your judgement, of Jacob Lawrence's HARLEM series - one of Harlem out-of-doors would be very welcome.

Information about photographs available in your collection of other works by Negro artists, including sculptors and "primitives", would put me further in your debt.

I need scarcely add that everything on loan will be safely and promptly returned, all help will be fully acknowledged, and each item reproduced will be properly credited.

Yours very truly,



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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME



The Director,
The Downtown Gallery
32 East 51st Street,
New York City,
U.S.A.

Second fold here

Sender's name and address: Cedric Dover
The Studio
17A The Butts
Brentford, Middlesex
England.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

THE PRINT CLUB

1814 LATIMER STREET
PHILADELPHIA 3

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June 4, 1959

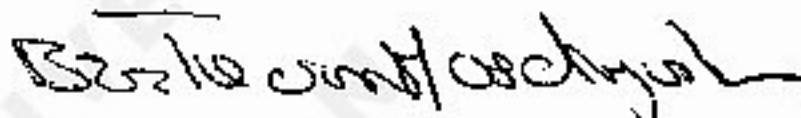
Downtown Gallery
Mr. Lawrence Allen
32 East 51 st Street
New York, New York

Dear Mr. Allen:

According to our records we have received
19 prints since September 24, 1958. Thirteen
were sold and six were returned to you.

In error you were paid on March 7th for a
Paterson-this should have been for a Sacco Vanzetti.
A check is in our treasurers hands for 2 Algerian
Memory and 1 Sacco Vanzetti. I hope this clears
the matter up.

Sincerely yours,



Bertha von Moschizsker
Director

BvM/ee

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

June 4, 1959

Miss Marjorie Stamp
Secretary to
Mr. Tom Slick
National Bank of Commerce Building
San Antonio 5, Texas

Dear Miss Stamp:

Thank you for your gracious inquiry of June 1st about
the perplexing amount of our statement.

The amount was, indeed, in error since it did not —
and should have — reflected the crediting of the check
for \$1200 against the purchases for the months of March
and April. This would, as you have correctly stated,
leave a balance owing on these recent purchases of only
\$450. and we are enclosing a corrected statement to this
effect.

Titlewise, the paintings involved are as follows:

Georgia O'Keeffe, FROM THE PLAINS — purchased February 1958

Balance due of \$3600., covered by note dated 1961

John Marin, SUN WATER, MAINE — purchased February 1959

Paid by your check of March 10 in amount of \$1200.

Robert Osborn, THE BOMB — purchased April 1959

\$450. balance outstanding

I hope this helps and am terribly sorry for the confusion
created by the perplexing and inaccurate statement we sent.

Sincerely,

Margaret M. Babcock

MHB:ph
Enclosure

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

UNIVERSITY OF SOUTHERN CALIFORNIA
UNIVERSITY PARK
LOS ANGELES 7, CALIFORNIA

DEPARTMENT OF FINE ARTS

June 4, 1959

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Through some lack of clarity in my correspondence I have given you the impression that a loan request has been made from here. Such is not the case.

My inquiries have had to do with a pursuit of the life and times of Gaston Lachaise, and it was in this connection that information blanks were sent to you.

I send very best wishes to you for a pleasant and green summer.

Sincerely,


Donald B. Goodall, Chairman
Department of Fine Arts

DBG :m

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WALKER ART CENTER

1719 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

4 June 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

I expect to be in New York after Wednesday, June 10, and will certainly call you for an appointment to talk over the exhibition. As you can see, I am now pondering the title and will want to discuss several other possibilities for this with you.

With best regards,



Martin Friedman
Acting Director

MF:sg

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copy

Wilmington South of the Pt
Delaware

June 8, 1969

Mr. C. W. Johnson,
W. S. Budworth & Son,
424 West 52nd Street,
New York, New York.

Dear Mr. Johnson,

We are shipping to you via Railway Express
two crates containing paintings.

One crate contains one painting by Edward
Hopper to be unpacked and delivered to Mr. John Clancy
at the Rehn Gallery, 683 Fifth Avenue.

The other crate contains two paintings by
Georgia O'Keefe and Abraham Rattner to be unpacked and
delivered to the Downtown Gallery, 32 East 51st Street.

Please return the two empty crates to us
Railway Express collect and bill us for your charges.

Very sincerely yours,

Bruce St. John,
Director.

BSStJ/jk

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

731 HOSPITAL TRUST BUILDING
PROVIDENCE 3, R.I.
June 5, 1959

GASPEE 1-0254

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, New York

Gentlemen:

I am enclosing my check
for \$8,000.00 for "Composition Around
White 1959" by Charles Sheeler.

Please ship the picture to
99 Power Street, Providence, Rhode Island.

Very truly yours,

Malcolm G. Chace, Jr.

Malcolm G. Chace, Jr.

MGC:r
Enclosure

Gift

ARTHUR JAFFE HELIOCHROME COMPANY
3 EAST 28TH STREET
NEW YORK 18, N. Y.
June 5, 1959

Mrs. Halpert
Downtown Gallery
32 East 52nd Street
New York

Dear Mrs. Halpert:

We beg to refer to our letter of May 29th.
In the meantime we received Miss O'Keefe's permission
for the reprint of her "White Place in Shadow".

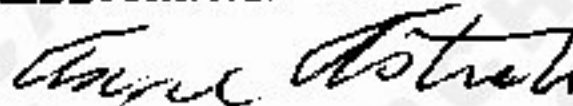
However, we have not as yet been able to
reach Mr. Rattner. We are told that he is in Italy at
present.

Would you be able to give us his address
there so that we could communicate with him. Or better
yet, could you as his agent, act in his behalf and give
us the permission to reprint his "April Showers".

Any help you may give us, would be greatly
appreciated.

Very sincerely yours,

ARTHUR JAFFE HELIOCHROME COMPANY



EOJ:AGA

Enclosed please find a stamped self-addressed envelope
for your convenience.

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from both artist and purchaser involved. If it cannot be
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purchaser is living, it can be assumed that the information
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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

June 5, 1959

Dear Edith:

Many thanks for the nice evening at your place. Keith also wanted me to write you and thank you on his behalf.

Below is a list of the Tamayos on the enclosed color transparencies. The prices are list; my discount is 15%; your price will be cost plus 5%.

1.	Boy With A Dog	\$4,000.00
2.	Man With a Penetrating Look	4,000.00
3.	Myself	6,000.00
4.	Heavenly Bodies	4,200.00
5.	Nude In Gray	2,800.00
6.	Cry in the Night	3,000.00
7.	Imaginary Animal	4,000.00
8.	Two Personages	4,000.00
9.	Falling Stars	4,000.00
10.	Gay Child	4,000.00
11.	Man Amazed by Aviation	4,000.00
12.	The Heavens	7,500.00

I will have the Zajac photos on their way to you next Monday or Tuesday. By the way, he will be reproduced in color in the next issue of Time. Also, we have been told by Cranston Jones, that he wants to do a story on Zajac whenever he has his next show.

Please let me hear from you.

Warm regards,

Sincerely,

Felix Landau
Felix Landau Gallery

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st. Street
New York 22, N.Y.

FL:mmm

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ERNEST BROWN & PHILLIPS LTD.

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THE LEICESTER GALLERIES

LEICESTER SQUARE

LONDON, W. C. 2.

Telephone: Whitehall 3375
Telegrams: 'Ofort, Lesquans, London'

5th June, 1959.

Mrs. Edith George Halpert,
The Downtown Gallery,
32 East 51 Street,
New York 22,
N.Y.,
U.S.A.

Dear Mrs. Halpert,

Thank you for your letter of the 2nd June. I am writing to Mr. Guthman about the Henry Moore bronze 'Standing Figure No. 2' which he purchased from me in June last year. You may remember that at that time the plaster was damaged and Henry Moore was going to repair it and cast another bronze. It has now been discovered that the head of the plaster cast is missing and the missing piece cannot be found by the bronze casters. It is therefore impossible for Mr. Guthman to have this cast. I am writing to him to apologize and, of course, I will offer him something else which he may like. He has not made any payments on this bronze.

With kind regards,

Yours sincerely,

Nicholas F. Brown

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

June 5, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I am writing to give you further details on DOCUMENTA II, the exhibition for which you have generously agreed to lend Ben Shahn's Where there is a sword there is no book (1950) and Wheatfield. (1957)

This summer the second DOCUMENTA exhibition, an international survey of the most important developments in contemporary art since the war, will be held in Kassel, Germany. DOCUMENTA I, the most impressive and influential post-war exhibition of modern art shown in Europe prior to the Brussels Exposition, was held in Kassel in 1955 at the Museum Fridericianum. This exhibition was attended by almost 200,000 persons. This year DOCUMENTA II will emphasize contributions to contemporary art made since 1945. We have been requested to assemble for DOCUMENTA II a selection of 18 prints.

The exhibition is scheduled to open July 11th and continue for 100 days. Loans will be returned directly afterward. The works will be covered by a wall-to-wall all-risk insurance policy for the total period of loan, terminating in November 1959. All costs of insurance, collection, packing and shipping by sea in preferred storage space will be assumed by this Museum in collaboration with the Committee for DOCUMENTA II. Unpacking, handling, installation and repacking in Germany will be supervised by a member of the staff of our department. We can assure you that every precaution will be taken for the safety of the works.

For your convenience, I am enclosing two loan agreement forms in duplicate, the originals to be signed and returned to us, the duplicates to be retained for your records.

We feel most fortunate in being able to include these handsome prints in the exhibition and are grateful to you for allowing us to collect them for packing so promptly. Thank you so much for your cooperation.

Sincerely,

Porter A. McCray

Porter A. McCray
Director
The International Program

Enclosures:

Loan agreement forms for Ben Shahn's Where there is a sword there is no book 1950
and Wheatfield. 1957

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PHILADELPHIA
ART ALLIANCE



301 SOUTH EIGHTEENTH · PHILADELPHIA 8

June 5, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

As I told you in our conversation last month, we are having an artist-writer exhibition at the Art Alliance. In the show will be included prints and drawings by artists who have also published literary works. Primarily, they must be (or must have been) graphic artists.

You said at that time that you could supply us with some literature by Ben Shahn, and I am assuming that you can also supply us with some prints or/and drawings. We would like each artist to be represented by no more than six (6) works. We already have a large group assembled, and we feel it should be a very interesting show.

The dates of the show are February 1 through February 21, 1960. We would require the items for the exhibition by January 15th. The Art Alliance will be responsible for transportation costs, and all work will be insured by the Art Alliance during the time it is here and while it is in transit to and from the Art Alliance. On sales, the Art Alliance retains a commission of 15%.

May we hear from you soon?

With warm regards,

Sincerely,

Stella Drabkin
Chairman, Print Committee

SD/hg

P. S. If you can think of any other artists in this category, will you please feel free to suggest their names?

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THE WILMINGTON SOCIETY OF THE FINE ARTS

DELAWARE ART CENTER BUILDING PARK DRIVE AT WOODLAWN AVENUE WILMINGTON, DELAWARE

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EDUCATIONAL DIRECTOR

MISS ROSE MARIE RUFF

EDUCATION ASSISTANT

TELEPHONE OL 5-6288

June 5, 1959

Mrs. Edith Gregor Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, New York.

Dear Edith,

The Studio Group of Wilmington dropped a bomb on me yesterday and asked me to return the paintings they had brought down on approval from which they were to select a gift for us! They finally selected a piece of sculpture.

So - your two paintings are being shipped to Budworth for unpacking and delivery to you. Wish we could have kept the O'Keefe, but maybe good luck will be with us when we start looking in the fall.

I have made arrangements for having Stuart Davis' painting cleaned here. Could we have it around July 1.

Hope to get to New York again soon but am confined for awhile with auditors, etc. Best regards,

As always,

Bruce
Bruce St. John,
Director.

BSJ/jk

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June sixth,
1959

Mr. Irving Mathews,
Frost Bros.,
San Antonio, Texas.

Dear Irvings

Your letter of the 26th has been forwarded to
me at my summer home.

A check for \$7.97 is enclosed and I am glad
that at last this matter is settled. Inci-
dentally there is a rumor to the effect that
the paintings may not be shipped with screw
eyes and wire. In the future we shall en-
close an envelope containing these so that
you will not be inconvenienced.

I am off for Moscow on July 17th and hope to
see you and yours when the gallery reopens on
September eighth or shortly thereafter.

My very best regards.

Sincerely,

agh-k.
encl.

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 7, 1959



Dear Aunt Edith,

I had the most fabulous time last night, & you'll never guess who I danced with—Adolph Green! Here's how it happened. I was an usherette at the Ambassador's Ball along with twelve other girls. I was the youngest one, but mommy put my hair up so I looked much older. They had some marvelous entertainers there—among them Adolph Green & Betty Comden. All of the girls were introduced to Sophie Tucker & we all had our picture taken with her. I got her autograph. I also got the autographs of Ray Bolger, Ralph Bellamy, Betty Comden, & when I got Mr. Green's autograph, I told

him, you were my aunt, and boy! was he impressed! He said, "She's a very important lady." He told me to say hello to you for him & he said he owed you a lot of money. Later on, (around 2:30 A.M.) when I was talking to the Lehman's Adolph Stern asked me to dance with him. Was I thrilled! He even kissed me. We talked about you & who our favorite artists are. He said he bought a picture by Ben Shahn. I told him about my autograph book with all the sketches by the artists. I told him that I was going to write you & tell you I saw him. I hope this letter gets to you before Mommy sees you & tells you about it. Hope you are feeling well.
Love,
Patsey



P. 8.

Joe Lehman called the photographer over while I was dancing with him, & we had our picture taken. I'll show it to you if I get it.

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

June 9, 1959

Dear Edith:

I had a letter yesterday from Lloyd Goodrich in which he says that none of the Roby Foundation paintings can be lent at this time which means that we cannot have the Shahn, "After Titian."

Would you care to send me photographs of other Shahns which you would recommend? Can you also send me the address of Mr. Hoke Levin, who owns the Shahn "Defaced Portrait."

Yours sincerely,



Frederick A. Sweet
Curator of American Painting and Sculpture

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

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Philadelphia - New York - Chicago - Detroit
Boston - San Francisco - Hollywood - Honolulu

N·W·AYER & SON INC.

West Washington Square, Philadelphia 6
WAland 5-0100

Mr. Abraham Rattner
83 Rue de la Tombe-Issoire
Paris 14^e, France

Dear Abe:

Thank you for your card. Sorry to hear of your difficulties getting settled. Hope you are adjusted now and making much progress.

Following your suggestion, I looked over the stained glass designs not used on the Flint project at Downtown Gallery. They are wonderful designs but I am afraid they would not suit the Emerson message. I made a Minnox snapshot of the one I liked best (including it here) but doubt that the client would approve it. There is no connection, neither of crops, city or people though the spirit is there.

Edith Halpert told me you are very busy but wouldn't you be able to give us a small water color sketch really based on this quote, please.

We do so want your work. If you could find time to do a small 4 inch wide by 10 inch high idea sketch or two by August 1st it would help immensely.

You see, it will take a considerable amount of time, perhaps two to six months before the rough is cleared with the client. After that you could have several months for finish art. Under these circumstances won't it be possible for you to handle this?

My very best to you and Mrs. Rattner. I am enclosing a copy of the quote for your study and the photo.

Sincerely,



Walter Reinsel
Art Director

June 8, 1959

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DAVIS & COLLINS

ATTORNEYS AT LAW

68 MAIN STREET

DANBURY, CONNECTICUT

TELEPHONE
PIONEER 5-8281

WENDELL DAVIS
CHARLES P. COLLINS
THOMAS L. CHENEY
WILLIAM W. SULLIVAN

June 9, 1959

Mrs. Edith G. Halpert
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

On Sunday you told me that you were having the papers in connection with your purchase from Bolmer either mailed or delivered to my home. They did not arrive yesterday, although I may find them when I get home tonight.

I have had a call from the title searcher, who tells me that it is a rather laborious job, since several chains of title are involved. However, he has not found any unusual difficulties as yet.

The foregoing is merely by way of keeping you informed.

Sincerely yours,

Thomas L. Cheney

TLC:L

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
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LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

June 9, 1959

5516

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

The picture came back in good shape, although I think it has slipped down a little, as one cannot see the top half of Sheeler's name. Herewith my check for \$5,000.00 to pay for same.

Mary and I will be in New York on July 6, 7, and 8, before we fly to Europe at 7 p.m. on the 8th. Have some business appointments, so doubt if I will have an opportunity to run by the gallery. Mary is going to drive up to the country on Sunday, the 5th, with Louise, but imagine that you will be smart enough to get away from New York for the July 4th holiday. If not, and there is something that you want me to see on Sunday, the 5th, I'll run over to your apartment and see same.

While I don't want to commit myself to give the Whitney Museum \$150.00 every year, yet you might again send me one of the application blanks, such as you had previously sent, and I'll think about signing it.

Best regards.

Sincerely,


Sylvan Lang

17
Enclosure

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

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LT=International
Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA 146 PD=SANTA FE NMEX 8 122PM=

1979 JUN 8 PM 4 11

EDITH HALPERT, DOWNTOWN GALLERY=

ATTN MR ALLEN 32 E 51 ST=

AWAITING RATTNERS OLD SHOES ARRANGEMENT NUMBER

FOUR. SHOW OPENED WEEK AGO WORK LISTED IN

CATALOG. PLEASE DO NOT FAIL US SHIP AT ONCE=

FREDERICK BLACK MUSEUM OF NEW MEXICO ART

GALLERY=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

UNITED STATES TRUCKING CORPORATION

66 MURRAY STREET, NEW YORK 7, N. Y.

June 9th, 1959

Dard's Express and Van Company
206 East 63rd Street
New York 21, N.Y.

RE: Damaged Painting by
Georgia O'Keefe entitled
"Black Door with red"
Our File 59-4153

Gentlemen:

This claim originates as the result of a delivery of 12 paintings and 3 pedestals to the Downtown Gallery Ex the Coliseum on April 23rd, 1959. You accepted a "bad order" receipt namely "hole in one" which refers to the O'Keefe painting above.

Our Mr. Finnegan denied liability on this damage under date of May 11th, 1959 to the American Art Expositions, Inc. because he was under the impression he gave an exception, or at least brought it to the attention of the American Art people. However, Mr. Glook of American Art claims that the exception referred to by Mr. Finnegan was noted on a canvas by Manoucher Yektai and did not refer to the oil canvas "Black Door with Red". In spite of this, Mr. Finnegan still feels that the exception was noted to cover the latter canvas.

I am enclosing herewith for your guidance and information an estimate for restoration charges made by Sheldon and Caroline Keck of 87 State Street, Brooklyn 1, New York which is self-explanatory. You will note that the Keck's state that the charges will amount to \$150 plus the cost of transportation to and from the gallery. Won't you kindly handle this claim to a conclusion, and if we can be of any further assistance, do not hesitate to call upon us.

Very truly yours,
UNITED STATES TRUCKING CORPORATION

JAMES F. TALFY
Claims Manager

JFT:am
CC: Downtown Gallery
32 E 51st St., New York 22, N.Y.

CC: American Art Expositions Inc.
673 Madison Avenue
New York, N.Y.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ESTUDIO DE ARTE APLICADO

MIRAFLORES P. O. B. 55
LIMA PERU

June 8th 1959

Downtown Gallery
32 East 51st Street
New York City, USA

Dear Sirs:

I am a Peruvian painter, 27 years of age and went to study in Paris in 1950. Previously I studied art in Lima - Peru, with the northamerican painter Ronald Joseph, whom I followed to Paris. I may refer to following exhibits: 1952 - Florence, Private Gallery; 1953 - Paris, Museum of Modern Art; 1954 - Paris, Salon of October; 1956/1958 - Lima, Group-Shows at the Institute of Contemporary Art, University of San Marcos; and several Private Galleries; 1957 - Lima, Museum of Art, First Salon of Abstract Art; 1958 - Göteborg, Peruvian Painters Show; 1958 - Lima, Miraflores, The Art Center.

Now, I have reached a critical stage in my career. There are practically no collectors of modern art in Peru, and no critics to write intelligently about it, or any art manifestation. I have to look for possibilities in the USA, in order to improve my opportunities.

I shall be greatly obliged if you will answer the following questions:

- 1° If you may be able to examine my work visiting you personally on the end of this month?
- 2° In that case, if you like it enough to consider exhibition and accept continuous representation?
- 3° What will be average cost of a one-man show of about 30 paintings and 60 drawings, including publicity and printed matter?
- 4° What will be the minimum time required for organizing a one-man show?
- 5° Is there any possibility to take part in groupeshows in due course?
- 6° Is there any possibility to sell immediately some pieces of my collection?
- 7° Which Institutions or Organizations manage or give help to foreign young artists, who want to come to New York for a short time, as with regard to economical boarding and workshop facilities?

Please address your answer to:

Max Fernando Braun Vega
Post Office Box 55 - Miraflores
Lima - Peru - S. A.

Sincerely yours

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WENDELL DAVIS
CHARLES P. COLLINS
THOMAS L. CHEREY
WILLIAM W. SULLIVAN

DAVIS & COLLINS
ATTORNEYS AT LAW
68 MAIN STREET
DANBURY, CONNECTICUT

TELEPHONE
PIONEER 8-9741

cc Mrs. Edith G. Halpert

June 10, 1959

Mr. Nufer B. Bolmer
Eden Hill Road
Newtown, Connecticut

Dear Mr. Bolmer:

I enclose herewith duplicate originals of a proposed contract between you and Mrs. Halpert with respect to the sale of property discussed by you, Mrs. Halpert and myself at Mrs. Halpert's house on Sunday, May 31st.

I regret the delay in getting the contract to you, but wished to have Mrs. Halpert check it first.

As you know, we have received a down payment of \$1,400 on your behalf, which has been deposited in our Trustee account. Accordingly, I believe it is in order for you to execute the contract by signing both copies in the space indicated by your name. Mrs. Halpert should then sign both copies, and you should each keep one. Mrs. Halpert tells me that she expects to be at her house in Newtown over the week-end and I suggest that the easiest course might be for you to take the contracts to her on Saturday and obtain her signature to the one which you will keep.

The title search is in progress, and I have notified Mr. Summers of the transaction. He has referred me to his attorney, Earle W. Smith, Esq., who will furnish the release of mortgage as the time for closing approaches.

Since the deed description is to be based on Mr. Bennett's survey, all understand that this is the next order of business.

Very truly yours,

Thomas L. Cheney

TLC:L
Encls.

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THE DETROIT INSTITUTE OF ARTS

Detroit 2, Michigan

ARTS COMMISSION OF THE CITY OF DETROIT

K. T. KELLER, *President* - ROBERT H. TANNAHILL, *Vice-President* - SELDEN B. DAUME - MRS. EUSEL B. FORD
LESLIE H. GREEN - DOUGLAS F. ROBY - JAMES S. WHITCOMB

EDGAR P. RICHARDSON, *Director*

WM. A. BOSTICK, *Secretary & Business Manager*

Phone Temple 1-0360

June 10, 1959

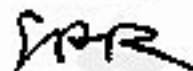
Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22

Dear Mrs. Halpert:

I finally got a decision from Mrs. Henry Ford and I don't know whether I am pleased or disappointed.

She decided that the Sheeler and the Davis were more expensive than she wanted to give to the museums in Brazil. I myself am pleased that such good pictures will remain in this country, but I am sorry that this has taken so long and hope it has not killed off other possibilities for the pictures.

Sincerely yours,



E. P. Richardson,
Director

P.S. I will return the photographs as soon as I get them back from Mrs. Ford. EPR.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Line Diamant

June 10, 1959

Dear Mr. Osborn:

George Braziller introduced us at your recent Downtown Gallery cocktail party. He is my brother-in-law.

One wonderful work of yours I saw there has grown on me, in memory, since the exhibit.

It was called "Rat Race."

I would like to own it. Unfortunately for my finances— and yours— I kind of struggle along for a living. This limits my art purchases.

But I am bold enough to ask if \$200 can be considered a legitimate payment... for something that is obviously worth much more!

Sincerely,

Lincoln Diamant

Ridgecroft Apts.
Tarrytown, N.Y.

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

June 10, 1959

Dear Edith:

I'm sending you to day under separate cover 16 photographs of sculpture by Jack Zajac which would be available for your Fall exhibition.

In addition there are a number of smaller sculptures on their way to us now, which also could figure for your show.

Please let me know at your earliest opportunity your decision on the exhibition.

Cordially,

Felix Landau
Felix Landau Gallery

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

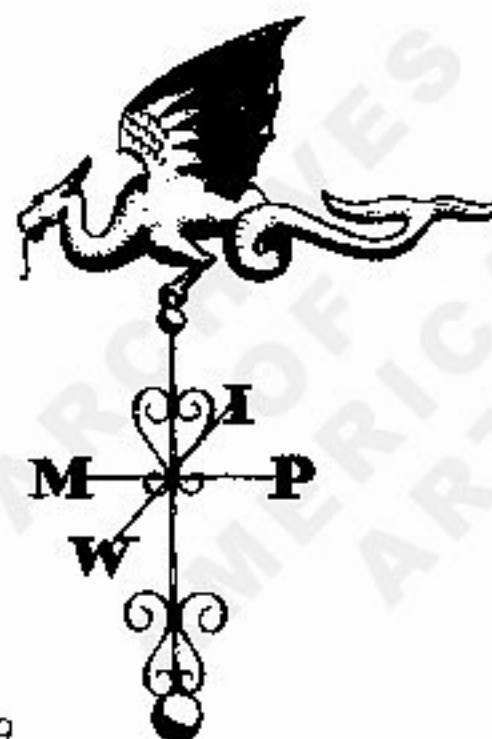
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MB
Ante

COMMUNITY ARTS PROGRAM
RICHARD B. K. McLANATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SWIFT: 7-0000



June 10, 1959

The Downtown Gallery
32 East 51st Street
New York 22, New York

Gentlemen:

In preparing material for our forthcoming Year Book, I find that I do not have the exact terminal date of the exhibition of works by Ben Shahn held at your gallery this spring. It will be very much appreciated if you will send that information as soon as is convenient.

Very truly yours,

Frances R. Reynolds

Frances R. Reynolds
Registrar

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WALTER D. MYDEN, PH. D.
CONSULTING PSYCHOLOGIST
229 EAST 52ND STREET
NEW YORK 22, N. Y.

June 10, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st St.
New York, N.Y.

Dear Mrs. Halpert:

It has been with considerable interest that I have read a few of the letters from artists, collectors, etc. which you have collected as part of your personal correspondence over a period of years. I find them to be of signal importance in understanding some aspects of personality which may yield further clues to the creation of works of art and their appreciation.

In addition, these are prime historical documents, which if properly supplemented with the proper frame of reference, and edited so as to use only the significant letters they will have meaning in the future. Without such context these letters may be subject to gross misinterpretation.

It is my proposal therefore, that if possible these letters or copies thereof be made available to me for study. This analysis of the material of the letters and some of the background material would, I hope, yield an introductory chapter in which the psychological meanings of the letters would be explored.

It is further proposed that the main portion of the resultant book consist of letters or excerpts bound together with appropriate background material so as to provide them with a frame of reference. This background material, I would hope to obtain principally from you.

I think that in this way, we could produce a meaningful and worthwhile book which could be of considerable value to future scholars in the field of art in America.

As ever,
Walter D. Myden
Walter Myden.

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THEODORE D. TAUSSIG
120 WALL STREET
NEW YORK 5, N. Y.

REAL ESTATE
INSURANCE

WHITEHALL 3-8160

COPY

June 10, 1959

Mr. Stuart Davis
15 West 67th Street
New York, New York

Dear Mr. Davis:

At the suggestion of Edith Halpert, I am taking the liberty of writing you and other artists of the Gallery regarding the advisability of fire insurance protection in their homes. I am the insurance broker for the Gallery and hence I am concerned particularly with coverage on works of art.

Even in modern buildings, Mr. Davis, it is distressingly easy to be subjected to loss or damage by fire. This can arise in an apartment through a careless guest, a forgotten cigarette, faulty wiring, and a myriad of other causes.

The cost of such protection is extremely low and, in the case of your home, the premium would be approximately \$1.75 per thousand dollars insurance for one year.

If you would be interested in discussing this further, please call me and I would be happy to answer your questions. I expect to be out of town until next Monday but I will be available at the above number next week.

Very truly yours,

T.D.
Theodore D. Taussig

TDT:ms

Dear Edith:

I hope that this will do the job. Best regards.

Ted

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CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021-6-1712

June 11, 1959

The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Silent Night	✓ \$250.00
Cats Cradle	✓ 50.00
Cats Cradle	✓ 50.00
Lute & Molecules	✓ 75.00
Supermarket #2	✓ 35.00
Calabenes	✓ 35.00
Patterson #1	✓ 110.00
Passion of Sacco-Vanz.	✓ 45.00
	<u>650.00</u>
less 15%	97.50
Check enclosed	<u>\$552.50</u>

Would appreciate your sending us the following:
3 Cats Cradle
3 Lute & Molecules
3 Passion of Sacco-Vanzetti

Director
MRS. ARTHUR DINTENFASS

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June 11, 1959

Mr. Cedric Dever
The Studio
17A The Batts
Brentford
Middlesex
England

Dear Mr. Devers

Much as I should like to be of assistance to you, neither of the artists mentioned in your letter of June 4th is associated with this gallery. Although we started Jacob Lawrence off on his long career, he is now associated with the Alan Gallery at 700 Madison Avenue. You might also write to the A.C.G. Gallery at 63 East 57th Street regarding Carter.

I shall try to locate some photographs of paintings by the late Horace Pippin, who was one of our outstanding Negro artists.

Sincerely yours,

EGM:pb

Cedric Dover The Studio 17A The Butts Brentford Middlesex England

11 June 1959

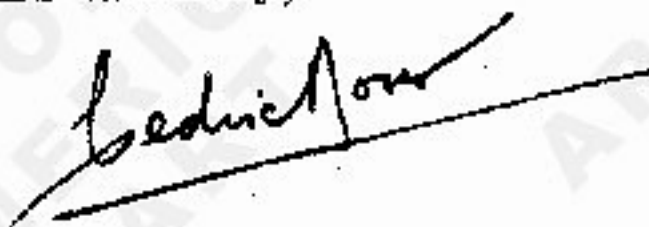
Dear Mrs. Halpert,

Since my letter of June 4 asking for photographs of paintings by Eldzier Cortor and Jacob Lawrence, I have heard from Miss Mary Brady, and two Negro artists, of your outstanding role in the encouragement of Negro artists and the appreciation of Negro art.

I would certainly like to know more, if you can spare the time to write me. Alternatively, I can perhaps piece the story together from printed materials you might be able to lend me - and with the help of friends.

With kind regards,

Yours sincerely,



Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street,
New York 22, N.Y.

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Mrs. Edith Halpert

The Downtown Gallery

32 East 51st Street,

New York 22, N.Y.,

U. S. A.

← Second fold here →

Sender's name and address:

Cedric Dover

The Studio

17A The Butts

Brentford, Middlesex
England.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

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June 11, 1969

Mr. Lee Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Lee:

After considerable correspondence I received a letter from the Leicester Galleries reading as follows:

Thank you for your letter of the 2nd June. I am writing to Mr. Guthman about the Henry Moore bronze 'Standing Figure No. 2' which he purchased from me in June last year. You may remember that at that time the plaster was damaged and Henry Moore was going to repair it and cast another bronze. It has now been discovered that the head of the plaster cast is missing and the missing piece cannot be found by the bronze casters. It is therefore impossible for Mr. Guthman to have this cast. I am writing to him to apologize and, of course, I will offer him something else which he may like. He has not made any payments on this bronze.

That ends the Moore situation. You did pay for the other figure, did you not?

I don't recall whether I told you of the mad plan I have for the summer. After much urgent coaxing, I agreed to undertake the direction of the American exhibition in Moscow and am leaving on July 17th for a three-week stay until August 10th. For the past four weeks I have been so deeply involved in the preparatory work connected with the catalogue that I have not had a breathing spell nor have I attended to anything in the gallery, social engagements, etc. I certainly should have my head examined, don't you agree?

What are your plans for the summer? If you should be in this part of the country, please let me know. I still want to get you out to Newton where I will remain until about the 15th of July.

And so, wearily, I shall sign off.

Fondly,

RGH:ph

June 11, 1959

Mr. and Mrs. Mitchell Ittelson
1 West 64th Street
New York 23, N. Y.

Dear Mr. and Mrs. Ittelson:

I am very glad to list for you below the current insurance
valuations of the following works:

Georgia O'Keeffe - OAK LEAVES - 1920 - oil -	\$1500.
John Marin - PEACH TREES IN BLOSSOM - 1948 - watercolor -	\$3250.
John Marin - THE LOBSTER FISHERMAN - 1945 - steelcase etching -	\$25.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
concerns a deceased person after the date of his death.

June 11, 1959

Mr. Sylvan Lang
1500 Milan Building
San Antonio 2, Texas

Dear Sylvan:

Thank you for the check. The other payment may be made as you suggested in your note.

I am so sorry that you chose such a late date for the New York visit. The gallery closes for the summer on June 28th and will not reopen until after Labor Day. Should you stay on in Europe that long, I hope to see Mary and you on your return.

I, too, am going to Europe this year but will concentrate only on Moscow, where I will be in charge of the American art exhibition. I am not leaving until the 15th of July and perhaps can catch Mary in the country. Will you please give her my Connecticut telephone number: Newtown, Connecticut, Garden 4-4502. I wish she would phone me and if Louise is in the Brewster locale we would not be too far away. I have neither the address nor her telephone number there.

And so, have fun.

Sincerely,

RMH:pb

Print to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

POL

June 11, 1959

Mr. Horace Richter
36 East 86th Street
New York, N. Y.

Dear Mr. Richter:

At the request of Miss Alexandra Berlin I am enclosing a catalogue of the Ben Shahn exhibition held at this gallery recently.

If you wish to continue receiving our announcements won't you please let me know.

Sincerely yours,

EGH:ph
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 50 years after the date of sale.

June 11, 1959

Mr. James Britton, Associate Editor
San Diego and Point Magazine
Horizon House
3854 Reservoir
San Diego 18, California

Dear Mr. Britton:

Please forgive the delay in my reply. I have been so deeply involved with the preparation of the American exhibition to be held in Moscow this summer that I have not had time to attend to my correspondence.

We shall be glad to give you permission to reproduce the Arthur Dove paintings mentioned in your letter.

Also I am enclosing a photograph of the artist, which I hope will be satisfactory.

Won't you please send me copies of the publication in which this material is used so that we may have it for our files?

Sincerely yours,

EGH:pb
Enclosure

Free to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITH COLLEGE MUSEUM OF ART
NORTHAMPTON, MASSACHUSETTS

June 11, 1959

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Miss Halpert:

We are in urgent need of a good 8 x 10 photograph of the watercolor by John Marin, "Cliffs and Sea" which the David Solingers gave us recently. As our photographer is not available until September I hope you can provide us with a glossy print. You may send a bill, if you like.

Thank you for the letter of evaluation of the painting.

Kind regards

Sincerely,

Robert O. Parks

Robert O. Parks
Director

ROP:wo

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June 11, 1959

I am not leaving for Moscow until the 17th of July and finally convinced the officials that I will not stay later than August 10th, arranging my replacement when I leave. Perhaps I shall have an opportunity to fly to Shelburne before or after my trip.

Incidentally, as I still a trustee, and if so, when will the meeting be held?

Meanwhile, my love to you.

Affectionately,

Dear Eleanor

EGW:ph

I don't know how to start this letter as I am thoroughly ashamed of myself. I think of you every day but just have had no opportunity whatsoever to dictate or write a note. If you know a good physician that perhaps it would be a good idea to recommend him to me. Here I have been talking of tapering off, complaining constantly of being overworked and worrying that I would undertake an extra-curricular job under any circumstances, and as I end up with the biggest, most involved project in my entire career. You may not believe it possible, but my average day, until last night, consisted of 9 a.m. to 4:00 or 5:00 a.m. last night I struck, and went off on a binge and got to bed before midnight.

The project has to do with the American Fair to be held in Moscow on July 25th. Because there are no other fairs in America, I suppose I was asked to act as art director of the exhibition -- one of the separate features of the fair. This involves hanging the exhibition, giving a series of talks in Russian, and acting as general doorman to one and all including official holders. The working hours there are from 10 a.m. to 10:00 p.m., seven days a week. I am paying my own fare and of course am not receiving any compensation for my time and work. I shall probably come back draped in an American flag. The preparatory work in relation to the catalogue is what has kept me these many long nights. All the material had to be prepared by me with the help of the gallery staff from time to time. It all had to be done piecemeal, with no data available. I have to say to you, however, that this has been the most incredible experience I have had and I now feel that I have repaid the government in full for my citizenship and I am extremely happy that my work otherwise is completely independent and does not have to pass through official channels completely unfamiliar with the subject. So much for that.

You were very sweet to write about the horse race sign. I am sending you a photograph of one of the needlework pictures. Our photographer has been so busy that we have been unable to get him to make any prints nor has he had an opportunity to make a photograph of the other picture. In any event I am sending you what I have available and from now on will follow through.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, respondents are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

0301 ,11 emt

June 11, 1956

Mrs. Stanley Wolf
One Shore Drive
Great Neck, N. Y.

Mrs. Stanley Wolf
One Shore Drive
Great Neck, N. Y.

Dear Mrs. Wolf:

In response to your request I am glad to give you the current insurance valuations of the following works of art:

Hyman Bloom - CHANDLER - oil	\$1000.	
Hyman Bloom - THE GARDEN - oil	\$1000.	
Stuart Davis - BOSTON - oil	\$1000.	
Arthur Dove - LONG ISLAND SOUND - oil	\$3000.	
Lyonel Feininger - YELLOW SEA - watercolor	\$1000.	
Lyonel Feininger - WINDCLOUDS AT SUNDOWN - watercolor	\$1400.	
Morris Graves - CHICK (BIRD) - tempera	\$1000.	
Morris Graves - PREENING SPARROW - oil	\$3000.	
Morris Graves - JOYOUS YOUNG PINE - tempera	\$2400.	
Marsden Hartley - AUTUMN LANDSCAPE - oil	\$4000.	
Marsden Hartley - FISHING BOATS #2 - oil	\$3000.	
Jonah Kimmigstein - RELIGIOUS RITUAL - oil	\$750.	
John Marin - HUNTEROCK, BLUE GRAY SEA AND BOAT - watercolor	\$3500.	
John Marin - ON DEVIL'S ISLAND - watercolor	\$3500.	
Abraham Rattner - COMPOSITION WITH THREE FIGURES - oil	\$4000.	
Mitchell Siparin - CARNIVAL IN VENICE - oil	\$1200.	
Reuben Tan - THE DARK WAVE - oil	\$1400.	
Max Weber - MOTHER AND CHILD - oil	\$4000.	
Karl Lerche - MALECON - encaustic	\$1500.	

Enclosure

Sincerely yours,

ESL:pb

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June 11, 1959

June 11, 1959

Mrs. Stanley Wolf
One Shore Drive
Great Neck, L.I., N. Y.

Mrs. Stanley Wolf
One Shore Drive
Great Neck, N. Y.
Dear Mrs. Wolf:

In response to your request I am glad to give you the current inventory of the following works of art:

I cannot tell you how utterly embarrassed I am about the delay involved in giving you this simple information. I have become so completely involved in this Russian exhibition that I have neglected the gallery and its work entirely. It is a matter of fact that I have reported at work only in the last few days.

The material is now enclosed, with my profound apologies.

Archer Dove - LONG ISLAND SOUND - oil	\$3000.
Lyonel Feininger - YELLOW SEA - watercolor	\$1400.
Lyonel Feininger - WINDMILL AT SEASIDE - watercolor	\$1000.
Morris Graves - CHEER (DINO) (1900) - tempera	\$2000.
Morris Graves - FISHING BOATS #2 - oil	\$2400.
Morris Graves - JOYOUS YOUNG TIME - tempera	\$4000.
Morison Hartley - AUTUMN LANDSCAPE - oil	\$2000.
Morison Hartley - FISHING BOATS #2 - oil	\$750.
Joseph Klingerstein - RELIGIOUS RITUAL - oil	\$3500.
John Marin - ROCKY COAST AND BOAT - watercolor	\$3500.
John Marin - ON DEWITT'S ISLAND - watercolor	\$4000.
Abraham Ratner - COMPOSITION WITH THREE FIGURES - oil	\$1600.
Mitchell Siporin - CARNIVAL IN VENICE - oil	\$1400.
Reuben Tam - THE DARK WAVE - oil	\$4500.
Max Weber - MOTHER AND CHILD - oil	\$1500.
Karl Zerbe - MALLON - encaustic	

Sincerely yours,

Edg:ph

FORT WAYNE ART SCHOOL AND MUSEUM
1026 WEST BERRY STREET • FORT WAYNE 2, INDIANA

June 12, 1959

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

We want to thank you for your generous contribution to the success of our second Fine Arts Festival. Our exhibition was an outstanding success with the public, and the work you submitted helped us to present a varied and exciting exhibition for a great number of people with a variety of individual tastes.

Unfortunately, we were hampered somewhat this year by some inclement weather; nevertheless, we attracted 50,000 people to view our Festival. This was the same number of visitors who turned out last year, and if the weather had been right, I am sure we would have far exceeded last year's attendance.

We were fortunate to sell two of the pieces that we exhibited, and while we wish we had sold more, because we are anxious to promote the sale of art, we are glad that we were able to do this much.

At the moment, we are evaluating our past two years' successful festival program, and we have come to no conclusion as to whether or not we should have one every year or whether from now on we will have them biennially.

We are grateful for the support you gave us and hope that we can serve each other to mutual advantage in the future when we have another festival.

Yours sincerely,

Francis C. Baptist

Francis C. Baptist
Director

FUB:bas

EARLE GRANT
2922 NICHOLS STREET
SAN DIEGO 6, CALIFORNIA

June 12,

[1959]

Edith, dear,

I am always so happy
when I get a letter from you -
and I am grateful for the energy
given out from an adventure.

Shahn interests me
from many angles - but from
the photograph sent I can
not get any definite emotion
or reaction. I have to see
the painting. Don't you agree?

3. I had cut the clipping from the N.Y. Times of the Ullscoov Show before
I heard you were our Representative for the State Department -
Congratulations - we could not have a better one - But watch your
Step with these Dancers (we saw the Bolshoi in L.A.) But
we know Ballet Boys are no good out of the Theatre - and the
Girls don't give. The selection I think is superb after the crap
we have sent to France; imposed by the Ullscoov Museum, -
and to England. Our plans for the East and Rome
are not formed. May turn out a Jet to Rome for Christmas
we are off dull ship crossings where I am bored + put on
weight. I've lost 21 lbs + have a new Silk Dinner Costume -
So do not want to split the seams, on a dull crossing.
Trust you - Darling - to pick a top Shahn for US. Save
us his entry in September Showings. Wish you could fly here
instead of Russia but what can we offer you? With very Love
A Still life of Music Instruments - 1951 - lent by Adolph Green. Plan to come back

Reading between the lines of your
letter, I did not feel that
you were enthusiastic that this
one should enter our collection.
We'll wait for the right one
which you will send after
our superb Weber (which I
live with by my Bed) and
the two Harins - so beautiful -
Harry Sickman of the Nelson
Gallery sent a Catalogue of
some Mid-Western^{US Illinois} Show; there
was a Shahn - all over the title

Leo S. Guthman

June 12, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

In this morning's mail, just received the photograph of the
Rubin Tam--Thanks very much. Is there a picture available
of the Max Weber? If not, I will take a photograph of it myself
but believe me, that isn't very good.

Went to a party for Katharine Kuh this week. She is definitely
going to New York as I understand, amongst other things, to be the
art editor of the "Saturday Review". Maxon, the new director, is
in town, but I haven't met him yet. I think he will have a rough road
as no reports have been good about him.

I was invited to go with Leigh and Mary Block to Cincinnati next
weekend to see the Lehman collection, and then go up to Cleveland
but I promised Lynne to take her to a wedding and then Sunday, being
Father's day, I think I will forego it.

Hope all is well with you.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

June 12, 1960

Mr. James Barnett
Morison Gravure Company
437 Fifth Avenue
New York, N. Y.

Dear Mr. Barnett:

Just as a return engagement, I blew my top to you this morning and then in part compensated for the three calls you made two days ago.

As I advised you, I was up again until three this morning, having left Mr. Heston after one. Also, as I told you, the translations present a tremendous variation of styles and interpretations.

Such a word as "busboy", for example, was translated into "bus automobile mechanic." With 73 biographies, there may have been a slip-up in a number of similar blatant errors. This type of proof-reading requires at least two solid days rather than six hours.

We did not get to the Foreword at all, but Mr. Heston seemed satisfied that it sounded well. He made some minor corrections. I did not have the English text to go by for shades of meaning but am taking to the country the second copy of the proofs, together with a carbon copy that I obtained from Goodrich.

The Acknowledgment page is really impossibly bad and Mr. Heston's suggestion was to rewrite it entirely. For instance: the second paragraph sounds rather ridiculous in its exact literal translation. He could not seem to find the word suggesting "as follows". Where the names are referred to, mention is made that they "appear below" (on the same page), rather than the way we had it. Therefore, since the names of the lenders appear in the Index, I suggested that "Index" should be substituted, but as we did not have the proof and copy for the Index and he did not seem to find a suitable translation for that word, it will be necessary to obtain this from the Index when it arrives, in order to ascertain the translation of the word and use it accordingly.

In the 4th paragraph, Mr. Heston told me that there is a word for Associate and I believe put it in his copy. I would prefer to have the credit read: Edith Greger Halpert, of New York City, Curator of the Exhibition in Moscow, and Richard B. K. McInathan, of Utica, N. Y.,

Associate Curator. Also, the way it appears now, it reads "Moscow Exhibition," implying something other than the American Exhibition in Moscow.

Mr. James Barnett
Meridian Graphic Company

- 2 -

June 12, 1950

The last paragraph was criticized severely by Mr. Boston. He insisted that the initials "U.S.S.R." should be substituted for "Soviet."

Below this, I notice another line of credit which no doubt is to appear in some other page. In this my name follows Mr. Melanathan's. I am not being stuffy about this but I do think that Mr. Melanathan would agree that I should take precedence in this case, not only because I will be there first but I will have done all the preliminary work in New York, plus the hanging, talking, et cetera. At this point I, too, am getting a little balky, as you see.

There is one thing that I have mentioned on several occasions and that is to make certain that the artists' names which were corrected last night appear in the same spelling consistently throughout the catalogue, including the Foreword, Index, and the Biographies, and that other consistencies should be carefully checked for before everything goes to press.

Sincerely yours,

RMH:gh

Enclosure

P.S. Since I have been unable to reach Miss Dinkler, I am sending this letter to you with a copy addressed to her.

Copy to Miss Leta Hingman

rior to publishing information regarding sales transactions, consent is required for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

June 12, 1959

Miss Frances R. Reynolds, Registrar
Museum-Williams-Frederick Institute
310 Genesee Street
Utica 4, New York

Dear Miss Reynolds:

Although the exhibition dates March 8 to 28, 1959, appear on the catalogue of the Shahn exhibition held at this gallery this spring, there was such an unprecedented attendance that we were obliged to extend the show for a week. The actual terminal date was therefore April 4th.

Sincerely yours,

Margaret M. Babcock

MMB:pb

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WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE Pleasant 2-4678
CABLE ADDRESS: WORCART

June 12, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

As I telephoned you this morning, we have secured permission from Mr. Walter A. Edwards to lend those items from the Dial Collection which you wish for your American section for the exhibit.

We should like to make the following suggestions in regard to the showing:

1. No announcement of the exhibit is to be made before September 1, for, as you will understand, it is our wish not to confuse the public by the showing in Worcester and the American section in New York.
2. The opening date of September 19 is the first possible time for us.
3. Mr. Edwards wants it made clear that all identification of ownership of the collection should be the Dial Collection with no reference to any person or persons involved.
4. It is understood that the Downtown Gallery will insure the works in the Dial Collection according to a series of valuations which we shall make, and pay for the cost of packing and shipping from the museum and back to us again.
5. In regard to those objects borrowed by you from other lenders, would you be so kind as to furnish us with releases from the owners so that we can release the pictures to you. These releases should be in our hands well before the close of the exhibit here on September 8.

Our own truck and men will handle the shipment to New York and will return to pick up the material at the close of your show. We should like to have the closing date of the exhibit at your convenience.

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Mrs. Halpert
June 12, 1959
Page 2

There is one ticklish problem. Dr. Sibley Watson asked us if we wished to exhibit a drawing by his wife, Hildgarde Watson, number 228 of the catalogue, reproduced in The Dial for 1928, volume 34, page 222. Naturally, we said yes. I was advised by Mr. Riccius to consult Dr. Watson about the loan of the Dial material to you. He gave pleasant assent. I do not want to complicate your life with this Watson drawing, but then you may wish to consider it. It is a mild, pleasantly drawn head of a child.


Georgia O'Keeffe's pastel "Alligator Pear" arrived after the opening of our exhibit. It was at Abiquiu and could not be found until she returned. In her letter to me, she instructed us to return it to her at the close of the exhibit, so I assume you will be writing her regarding this picture.

I know you will let us know later about a group of drawings. I am glad you are going to include these for many of the drawings are among the best things in the exhibit.

I am most interested to know you are going to Moscow with the exhibit, and do hope it is a great success.

Kindest regards always,

Sincerely,


Daniel Catton Rich
Director

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*With compliments
from
Ernest Brown & Phillips Ltd.*

*The Leicester Galleries.
Leicester Square.
London.*

(9)
June 13, 1938

Mr. Nicholas E. Brown
Ernest Brown & Phillips Ltd.
Leicester Square
London, W. C. 2, England

Dear Mr. Brown:

Thank you for your letter. The photograph of the second Moore has reached me but I wonder whether you plan to send another copy with the bill of lading or whatever papers are issued in connection with the shipment. If not, I shall forward the print I have.

Several days ago I received a letter from Mr. Lee S. Guthman, the client I mentioned to you in a previous letter. He advised me that he ordered for shipment to me two sculptures:

Michael Ayrton - THE ACROBATS - price £ 105.
Henry Moore - STANDING FIGURE NO. 2 - £ 105.

These are to be billed to us and may be shipped at your convenience.

He also advised me that he was interested in a large bronze by Henry Moore, which he felt was rather expensive but did not recall the actual figure. Would you be good enough to send me a photograph of this, together with the price, so that I can continue the transaction.

Thank you for your kind cooperation.

Sincerely yours,

RBH:ph

COLBY COLLEGE
WATERVILLE, MAINE

OFFICE OF THE
PRESIDENT

June 15, 1959

Dear Mrs. Halpert:

Mrs. Jette has just told me of your willingness to serve on the Advisory Council for our Friends of Art Program. Needless to say, I am delighted, and this letter brings a warm word of appreciation.

Already the Council has done so much for our art program, and I know that through the efforts of the members we will have a truly distinguished opening exhibition for our new Art Gallery on October 17. I hope that you are saving the date, and will plan to be with us.

Mrs. Jette mentioned also the weathervane mold that you are presenting to the Collection. What a splendid addition to the Collection it will be.

Perhaps your summer travels will bring you to Maine. If so, please do plan a visit to Mayflower Hill. It would be such fun to show you through the growing new Art and Music Building, and to express our thanks to you more personally.

Sincerely yours,

J. S. Dix

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, N. Y.

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

June 15, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I shall be in New York next week and would like to meet with you during the afternoon of either Wednesday the 24th or Thursday, the 25th, to discuss your forthcoming exhibition here. Please let me know which afternoon would be the most convenient.

Sincerely yours,



Director

HWW/arf

MB
write
Thursday



CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021-6-1712

June 15, 1959

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith,

The doctors are still going strong.
I wonder if I'll ever be able to get
over the fact that success seems here
to stay.

I really want to see you before you
leave for the country. I enjoyed
your bathtub, why not try mine. I'll
have it heated and the sun shining.

Love,

Heleen Justen
Terry For

TKD/hj

Director
MRS. ARTHUR DINTENASS

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MRS. ADOLF CECIL FALK
2407 SPRUCE STREET
PHILADELPHIA 3, PENNSYLVANIA

AFA

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Dear Edith -

Pennsylvania Hospital Day has come - and gone - Praise be! Held off writing - because there was some chance that one of the weather-vans might still be sold. But after two calls this morning - I'm sorry to say that as a weather-van salesman - I'm obviously not so hot!

Do want to thank you for sending them in for The Day. They certainly made the both. They invited so much attention we sold out our donated things - and even netted a few dollars on some consigned junk that was thrust upon us. I thought I had the Indian sold - but like my further efforts during the past week - the final decision was no -

However - the entire Women's Committee join me in saying many thanks for your generous offer. There was no lack of interest - only lack of money. And that Indian is so beautiful - I have enjoyed finding him a good home. Very best regards from Ed and myself.

Sincerely -

Cecil

June 15, 1959

MRS. E. M. JETTE
BURGESS HOUSE
BREMEN, MAINE

June Fifteenth [1959]

Dear Mrs Halpert;

Pat and I were both so happy
to meet you Thursday evening and
I might add thoroughly enjoyed
ourselves.

The Friends are delighted you
will serve on the Advisory Council.
I don't believe it will be too much
work and you can be of such
great help to us. And you are so
generous to give us an old weatherworn
vessel. We promise not to manufacture
there.

You will receive three lists direct
from Colby. I believe they are self
explanatory. We thought it was time
the Advisory Council had some more
information.

I hope you have an interesting

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and not too exhausting trip to Russia.
I hope we are needing our best
wishes.

Sincerely,
Estelle Jette

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN R. GILES
PERRY D. DAVIS, JR.
NEILL GOLDRICK, JR.
STANLEY D. ROSENBERG

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1800 MILAM BUILDING
SAN ANTONIO 5, TEXAS

CAPITOL 7-3106

June 15, 1959

5516

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Glad to note from yours of June 11 that you too are able to get to Europe this summer. Will give Mary your message, but I am sure she will be too busy to contact you, as she is only going to drive up to the country with Louise to spend a couple of hours with Louise's children.


We fly back from Paris on September 4 and will spend a few days in New York before coming to San Antonio, so possibly we will be able to drop by the Gallery the day after Labor Day.

Have had a thought which is probably not worth your considering, but I am going to give it to you anyway. I have a client in San Antonio who was born in Greece and who has made a fairly substantial amount here in the moving picture business and real estate. He was in Greece on a visit when World War II broke out and was interned for several years there; he also bought some real estate in Greece. Have not talked to him about the matter for a couple of years, but at that time he was very anxious to get his money out of Greece through exchange of assets there for some assets in this country, or something like that. Rather imagine there still are restrictions.

He is spending six months over there now, and I expect to see him briefly during the week I will spend in Greece. If exportation of drachmas are still prohibited and he is still anxious to get some out, he might be happy to take a big discount on same through purchasing some work of art over there, which some museum over here might want, and the museum might be able to buy same at a much lesser price than if they tried to acquire it with American dollars in Greece. I simply don't know, and have no idea of personally acquiring any Greek sculpture when I know nothing about same, but still giving you this crazy thought for whatever it is worth as, with your connections, I thought you might know someone who wanted some particular item over there and might be desirous of obtaining same at a lesser price than a purchase in a conventional manner.

Not necessary for you to answer this probably outlandish thought in any way, but nevertheless felt like telling you of it.
Warm regards.

Sincerely,


Sylvan Lang

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE (Area 7-2191)

June 15, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

In regard to the statement recently received, for repairs to the two paintings by Dove, I regret that through an oversight on the part of the insurance company, payment was not made last fall. A check of their records has indicated this and we have now received payment from them and you will be paid shortly.

With many thanks for your patience and forbearance,

Sincerely yours,

Marjorie L. Ellis

Marjorie L. Ellis
Registrar

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June 16, 1956

Mr. Frederick A. Sweet
Curator of American Painting and Sculpture
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago 3, Illinois

Dear Fred:

Under separate cover I shall send you several photographs of Shahn paintings, as soon as our photographer returns to his studio and makes prints for us. At the moment he is ill but he expects to be back at work very shortly.

While you will find Levin's address below —

Mr. Hake Levin
1641 Palmer
Detroit 3, Michigan

— I am under the impression that this is among the paintings chosen by Bill Sienkewitz for a U.S.I.A. exhibition.

My best regards.

Sincerely,

EGH:pb

June 16, 1969

PO 2 + not
Mr. and Mrs. M. J. Bosse
40 Perry Street
New York, N. Y.

Dear Mr. and Mrs. Bosse:

Finally I succeeded in reaching Zorach, who made a number of stops en route to Maine, where he plans to spend the rest of the summer working and making final preparations for his huge retrospective exhibition to be held at the Whitney Museum in October of this year. The exhibition will be toured subsequently.

I talked with him by phone about your offer of \$3500. for the large Hound. While he was very much touched with your interest — and I mentioned how young you both were — he felt that in spite of all this he could not possibly reduce the low current price of \$5000. As he explained, at the age of seventy-two and with a reputation which has built up over half a century, he could not place himself in a position of accepting a lower figure. He mentioned also that working directly in stone was becoming an unknown art today and that it required the energy of youth to attack rock such as he has used, and particularly in the Hound.

Frankly, I could not honestly urge him to break down, as I had to agree on both points. Furthermore, I know the current market in sculpture, having organized a number of outside exhibitions for museums, et cetera, and realize that many of the young, inexperienced sculptors, working in such relatively easy material as metal and welding, price their sculpture at much higher figures.

I should very much like to see you have this outstanding example of Zorach's work and can offer only one suggestion: that you take advantage of our time-payment plan for the difference in the figures quoted.

I hope to hear from you.

Sincerely yours,

ECH:ph

June 16, 1959

Mr. Hermann Warner Williams, Jr.
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Williams:

Mrs. Halpert has asked me to acknowledge your note of June 15th and to say that Thursday, the 25th, will be the more convenient for her. She looks forward to your visit on that date.

Sincerely yours,

Margaret H. Babcock

June 16, 1959

Mr. Charles E. Buckley, Director
The Currier Gallery of Art
192 Orange Street
Manchester, New Hampshire

Dear Mr. Buckley:

I am so sorry to have missed you during your recent visit. I have been right up to my ears in the Moscow exhibition preparations and am just coming up for air.

Indeed we shall be glad to send the two paintings by O'Keeffe for exhibition and/or consideration. A consignment invoice is enclosed and we have asked Bulwerth to pick them up for shipment to you.

These may be retained for the summer months until we reopen directly after Labor Day. Of course I hope that at least one of these will remain at the Currier Gallery permanently.

Again, forgive me for the delay.

Sincerely yours,

EGH:ph
Enclosure

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WENDELL DAVIS
CHARLES F. COLLINS
THOMAS L. CHENEY
WILLIAM W. BULLIVAN

DAVIS & COLLINS
ATTORNEYS AT LAW
68 MAIN STREET
DANBURY, CONNECTICUT

TELEPHONE
PIONEER 6-3241

June 16, 1959

Mrs. Edith G. Halpert
32 East 51 Street
New York, New York

Mr. Nufer B. Bolmer
Eden Hill Road
Newtown, Connecticut

Dear Mrs. Halpert & Mr. Bolmer:

Mrs. Halpert has told me in a telephone conversation that you met over the week-end and exchanged fully executed contracts pursuant to my letter to Mr. Bolmer of June 10th.

You have each questioned the closing date, set in the contract as "on or about June 15, 1959, or sooner by agreement between the parties".

This letter will serve as a memorandum of agreement between you extending the closing date for an indefinite period, which we all trust will not exceed, say, ten days or two weeks in order to obtain Mr. Bennett's survey, upon which the deed description is to be based.

I am writing Mr. Bennett today requesting that he expedite completion of the survey.

Very truly yours,

Thomas L. Cheney

TLC:L

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Cedric Dover The Studio 17A The Butts Brentford Middlesex England

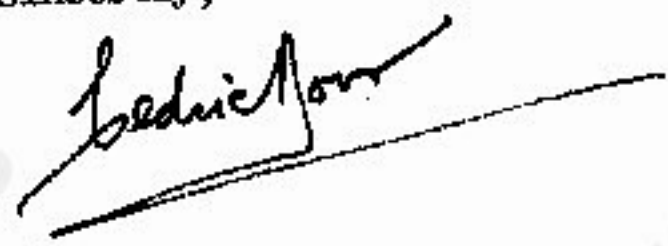
16 June 1959

Dear Mrs. Halpert,

Thank you very much for your letter of June 11. I am greatly obliged to you for the trouble you have taken and for your promise of help with Horace Pippin.

Confidentially, I feel a little depressed by the movements from one gallery to another of some Negro artists, for it does indicate attitudes that mount up to not knowing where their own best interests lie. Many artists here have been with the same galleries for decades and some get, as a result, a service that goes far beyond business relationships. All Stanley Spencer's affairs, for example, are run by his gallery, even to seeing that he has shirts and pyjamas, though they have not cured him of wearing his pyjamas under his suits!

Yours sincerely,



Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22.

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Mrs. Edith Gregor Halpert

Director,

The Downtown Gallery

32 East 51 Street,

New York 22, N.Y.,

U. S. A.

Second fold here

Sender's name and address

Cedric Dover

The Studio

17A The Butts

Brentford, Middlesex

England.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

Cedric Dover The Studio 17A The Butts Brentford Middlesex England

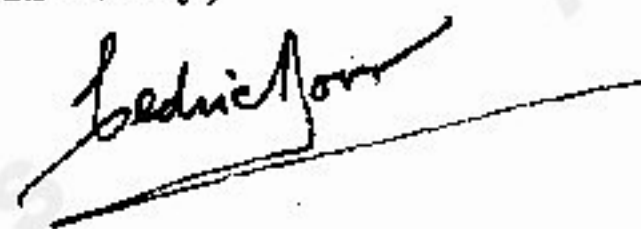
16 June 1959

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Thank you very much for your letter of June 11.
I am greatly obliged to you for the trouble you have
taken and for your promise of help with Horace Pippin.

Confidentially, I feel a little depressed by
the movements from one gallery to another of some
Negro artists, for it does indicate attitudes that
mount up to not knowing where their own best interests
lie. Many artists here have been with the same galleries
for decades and some get, as a result, a service that
goes far beyond business relationships. All Stanley
Spencer's affairs, for example, are run by his gallery,
even to seeing that he has shirts and pyjamas, though
they have not cured him of wearing his pyjamas under
his suits.

Yours sincerely,



Mrs. Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22.

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may be published 50 years after the date of sale.

June 16, 1959

Dr. Joseph E. Gold
100 Finance Building
1428 South Penn Square
Philadelphia 2, Pennsylvania

Dear Dr. Gold:

During your recent visit you mentioned again the two or three
Kuniyoshi gouaches which you own and which you would like to
sell or trade.

In referring to our records I find that the following were sold
through Carlsen:

Cemetery near Berwick - 1941

Near Truro - 1941

Road to the South - 1939

Would you be good enough to let me know whether these are the
paintings and, if so, which of these you plan to give up and
what prices you have in mind.

I shall be ready to carry out a prompt transaction.

Sincerely yours,

RMH:ph

tion in publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

July 16, 1959

Mr. Felix Lander
Lander Gallery
702 North La Cienega
Los Angeles 46, California

Dear Felix:

I have just arrived from several trips and for a moment detached myself from the darn Moscow affair to see what was cooking in the gallery, and saw the Tawayo which I had asked you to send me.

This should learn me not to judge pictures from color transparencies. I was so disappointed on seeing the dull washed out quality that I almost wept. It surely looked brighter in the transparency. I hope that you have not been inconvenienced by my faux pas and by the long delay, but if you have been following the news about the exhibition you will realize what a life I have lead in Connecticut and Vermont, and I am still leading at this moment. I am enroute practically to Idledild -- I leave tomorrow.

When I return I shall do some thinking about the Zajac show and shall write you about my plans.

Meanwhile, My very best regards,

Sincerely yours

ECB:ls

June 16, 1959

Mr. Arch C. Levi
Piazza Duca d'Aosta 12
Torino, Italy

Dear Mr. Levi:

Several days ago our bookkeeper called my attention to the fact that your account, amounting to \$155, is still open, although you made the purchase on March 17 and took the three Shahn silk-screen prints with you.

No doubt your check was lost in the mails and I am writing to advise you of this fact. As we like to settle our semi-annual accounts with the artists before July 1st, we should very much appreciate a duplicate check.

Many thanks.

Sincerely yours,

EGH:pb

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June 18, 1968

Mr. Jerreld Lechl
333 North Michigan Avenue
Chicago, Illinois

Dear Mr. Lechl:

Since the receipt for the two pictures has been mailed back to us by you, we have concrete reason to believe that you have the two Batiners which you may retain until September first for consideration — unless you decide to keep one or both for your permanent collection.

Because there is no rush for a decision, why don't we let the matter of the possible discount ride. It so happens that I expect to see the Batiners in Paris during my one-day stopover the middle of July. It would be so much easier to discuss the matter over a drink. Don't you agree that this would be the best procedure?

From the most recent letter, I gather that the window is well under way and that Abe has corresponded with you in great detail.

It was so nice meeting you and I hope to have the pleasure again soon.

Sincerely yours,

RM:ph

June 16, 1958

Mrs. Alden Shuman
Publicity Department
The Metropolitan Museum of Art
Fifth Avenue at 63rd Street
New York, N. Y.

Dear Mrs. Shuman:

This letter is to confirm the granting of our permission
for Eric Politzer to execute a color plate to be reproduced
by the Grove Press of Stuart Davis's painting *SEME*.

Sincerely yours,

EGH:ph

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June 16, 1959

301/so
Mr. Charles M. Rogers
15-A Ritz Tower
485 Park Avenue
New York 22, N. Y.

Dear Mr. Rogers:

I hope you will forgive me for not having written earlier to express my appreciation for the invitation and delight in seeing your fascinating collection. It was really a rare experience for me to see so many superb objects in one context.

Since the visit I have been completely involved in the Moscow exhibition of American art and have worked an average of eighteen hours a day. This is my first moment of relaxation.

The early Weber painting, "La Parisienne" 1907, has been returned with other objects lent to the Corcoran Gallery for the exhibition entitled "The American Muse." If you are ready to receive "La Parisienne" and "Repose #2" dated 1950, I shall be glad to send them to you on approval immediately. As I mentioned, the gallery closes for the summer months on June 28 and you may have both paintings for the minimum of two months -- until after Labor Day when we reopen. No doubt you have a fine-arts policy which will cover these two pictures while in your possession. There is no other obligation. May I hear from you?

My very best regards.

Sincerely yours,

EGH:pb

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June 16, 1969

Mr. Louis Rudolph
3001 Greenway
Baltimore 18, Maryland

Dear Mr. Rudolph:

Thank you for your letter and for the check. An invoice crediting the amount is enclosed.

When MULTIPLE PORTRAIT was returned from Pratt Institute, where Weber was awarded a Doctor of Fine Arts degree, I tried the painting in a simple frame and decided that it was not adequate. Therefore -- and since you are in no hurry -- I arranged to have a new frame made, with a bit of carving incorporated, retaining the idea of the heavy dark mat which will give the appropriate expansion to the picture. I hope you will like my judgment.

The gallery closes for the summer on June 28th and we certainly will ship the painting to you before that date. I hope that after we reopen early in September I shall have the pleasure of seeing you again.

Sincerely yours,

EGH:pb

P.S. I thought you would be interested in seeing the catalogue of the exhibition at Pratt Institute in which MULTIPLE PORTRAIT was included.

Enclosure

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June 14, 1959

Mr. Allen Siratto
30 East 37th Street
New York, N. Y.

Dear Chick:

What an elusive guy you turned out to be. We have phoned several times with no success. I hope that by this time your Boston problem has been solved — and to your satisfaction.

We finally got the O'Keefe and when I looked at it this morning a great tremor passed through me. Did you see it when it left? If you remember, we delivered it to you in one of those plastic bags some people are now using for suicide but I give you my word of honor I did not know this never function and had no evil intentions. The only reason I mention it is that the painting was pristine pure. Now there is a dent in the upper left-hand corner and a hole to balance it on the right. This hole was caused by a screw-eye with a shank three inches long (if that is the correct word). This went right through the stretcher and the canvas.

Please come in to look at it.

As ever,

EGH:ph

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June 16, 1959

Mrs. Stephen Stone
 180 Elgin Street
 Newton Centre 58, Massachusetts

Dear Sybil:

You are a doll! It was amusing that as I opened your letter
 with checks flowing out, Jack Lawrence was at my desk. He,
 too, is most grateful.

I want to thank you also for the Boston Arts Festival catalogue,
 which I shall study when I find a moment to myself. The American
 show in Moscow has had me tied down for an average of eighteen
 hours a day and I am now beginning to attack some urgent gallery
 work which has been neglected for weeks and weeks.

I still have no knowledge whatsoever of the Hoyett, because,
 for the reasons stated, I have read nothing for some time.

Perhaps I can get you and Steve down to Newton before I leave
 for the U.S.S.R. — July 15th. Meanwhile, I will remain in New
 York and at the gallery until June 26th when we close for two
 months. Someday, between these two short periods, maybe we can
 make a date. I certainly should love to see you both before I go.

Best regards.

Sincerely,

Edith

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA

June 16, 1959

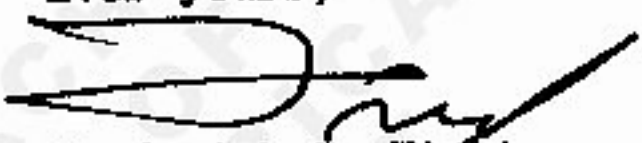
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

No doubt you saw on the art page of the New York Sunday Times of June 7 the article that stated the Longview Foundation was giving contemporary paintings to the University of California. This was the first I knew of it, and I have looked into the matter only to find that we are no better off than before on that account. This was an accomplishment of the Vice-Chancellor on the Berkeley campus--Berkeley being the parent institution to the daughter institution at Los Angeles. The parent loves with a certain amount of ambivalence, and it is true that the daughter is marriageable and should look out for herself. In any case, all this is for Berkeley.

I wonder if the Longview Foundation realizes that the University of California comes in two sections, or campuses, or to put it plainly two Universities and that UCLA has a gallery, and a large Art Department, and is in the running for modern painting. To generalize this proposition, we are in the running whether the reward comes from the Longview Foundation or any other wiser foundation. All this we can talk over when you have a chance to instruct your pupil early next month.

Ever yours,



Frederick S. Wight
Director of the Art Galleries

FSW:je

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June 16, 1959

Mr. Max Fernando Braun Vega
Post Office Box 55
Miraflores
Lima, Peru

Dear Mr. Braun Vega:

Thank you for your letter.

As we concentrate entirely on American art and only those painters and sculptors whose names appear below, we are not in a position to undertake any outside exhibitions.

Therefore I would suggest that you communicate with one of the many other galleries in New York which either rent space for one-man shows or make arrangements for permanent association.

Sincerely yours,

EGH:pb

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June 16, 1950

Mr. Bruce St. John, Director
The Wilmington Society of the Fine Arts
Delaware Art Center Building
Park Drive at Woodlawn Avenue
Wilmington, Delaware

Dear Bruce:

Thank you for your letter.

As soon as the two paintings reach us I shall send you the appropriate receipt.

Also, I advised Stuart Davis of the Butworth pick-up to be made of his painting at his studio for shipment to you immediately. He wants to make certain that the cleaning will be a superficial one and that "no fresh paint strokes" are added. I assured him that this would not be done but nevertheless promised to write you accordingly.

Incidentally, the gallery will be closed from June 28th to September first and I would appreciate it if you would retain the picture there until then, with arrangements for Butworth to return the Davis to us directly after Labor Day.

And so, I hope to see you early in the fall.

Sincerely yours,

RGR:ph